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1995 ACM Nominations

- Top Female Vocalist
- Album Of The Year,
"STONES IN THE ROAD"

U.S. Tour

- Playing for more than
1.1 million fans in 1995

U.K. Tour

- SOLD OUT! Commencing in May

Stones In The Road

- soaring to Double Platinum!



Come On Come On

- Triple Platinum!

Shooting Straight In The Dark

- Platinum!

State Of The Heart

- Gold!

COLUMBIA NASHVILLE

Morissette's 'Jagged' Self-Healing

As any former child actor will tell you, an early dose of adult reality is a dangerous thing.

"To be blunt, whenever you're on stage doing anything that isn't 100% yourself, then you're only acting," says Ottawa-born singer/writer Alanis Morissette, whose self-producing debut album, "Jagged Little Pill" (Maverick/Warner Bros.), due June 13, is likely to fascinate listeners on both sides of the Canadian border. However, adds the 20-year-old performer, "When you're doing something that's a completely truthful side of yourself, each time you express it you can get back to the creative place you were [at] when you initially discovered it, and I love it there"—as "Jagged Little Pill" makes discreetly plain.

Unlike many recent efforts by even the most gifted new female artists on the modern rock scene, Morissette's often searing writing voice has the crackling erudition of someone who's long past tentative vulnerability or impulsive confessionism. Nobody takes a first stab at self-certainty quite like the indelible thrust of the album's first single, "You Oughta Know," in which a teenage girl dumped by her beau for a more mature man ponders the bumpy transition for all parties. In a tone too peevish to be mistaken for coy sarcasm, she flares up the questions that define the grumpy visceral relationship: "An older version of me/Is she perturbed like me/Would she go down on you in a theater?... I hate to bug you in the middle of dinner/It was a slap in the face but quickly I was rendered/Are you thinking of me when you fuck her?"

Lyrics that appear roughly uncouth when read off the page are pitiless when heard leaving Morissette's lips. Because she dares to stand naked in her autobiographical narrative, she allows herself no comfort zone for self-righteousness, and as she builds stress in her incantatory checklist of public indignities and private indiscretions, the singer's wounded outrage mingles with a galvanizing courage that's utterly disarming. As she desires to cheer her on, she looks to the quaking drift of a discordant rock rhythm section, "You Oughta Know" makes disturbing, yet exhilarating points about a culture that exploits intimacy in the service of selfish emotional adventure.

Like the rest of "Jagged Little Pill," the song succeeds because the singer is so charitable in her perspective and generous with her personal insights. Whether considering the spiritual confusions of a Catholic upbringing in "Forgiven" or detailing the psychic injuries of a sexually overdeveloped in "Perfect," "Hand In My Pocket," and the contagiously funny "You Learn," Morissette's album is the jarred journal of somebody who's been there.

Alanis Nadine Morissette was born on June 1, 1974, one of three children (she has an older brother Chad and a twin brother Wade) by former high school principal Alan Morissette and his teacher's wife, George F. Frenstuen, who fled to Canada from Hungary in 1966 during the anti-Communist revolt.

"My parents are outgoing, worldly, direct people who are very cute together," says their darkly beautiful daughter. "For instance, my father went up to my mother in an Ottawa schoolyard when he was 12 and told her, 'I'm gonna marry you.'"

Alanis herself has been a precocious and outspoken figure in both the American and Canadian entertainment industries since

she was 10. Although she's played the piano since she was 6 and began writing songs at 9, Morissette's initial exposure in the mid-'80s came as a semiprofessional actress on Nickelodeon's "You Can Do That On Television," cable programming. When the general assumption was that she would continue acting, her ambitions lay elsewhere.

"At 10, I took all the money I earned on the TV program," she says, "and I financed the making of a record which I did with my boyfriend Lindsay Morgan, who's now married. When guitarist Rick Dodson of the Canadian band the Stampeders" (who notched a No. 8 hit in 1971 with "Sweet City Woman")."

Morissette pressed up 2,000 copies of the homemade single "Fate Stay With Me," her fledgling attempt at songwriting ("Fate stay with me/I want to be free/What did you think I'd be doing now?/When you left me I was thinking aloud") and a thematic forestate of her unequivocal style. Issued on her own Lemo label, the record got Alanis signed with MCA Publishing in Toronto at the tender age of 14. She went on to cut two popular dance-oriented albums for MCA/Canada, "Alanis" (1991), which earned her a Juno Award as most promising female artist, and "Now Is the Time" (1992).

Along with these early career peaks came periodic personal valleys.

"When I was growing up, I was always around people much older than me," says Morissette, who lived in the former West Germany from age 8 to 14, when she returned to Canada to join the children of U.S. military forces. "My early sense of independence enabled me to accomplish a lot professionally and to appear confident on the surface. But I had no real self-esteem because of being surrounded by an inferior self-esteemed in what others thought I should be."

The dilemma also created a "chronic incompatibility" in her romantic relationships. "I'd date older men so I could talk to them and then get my sexual fix with younger guys. What I gained in intellectual stimulation I lost in youthful exuberance."

The private climax of these developmental incongruities arrived four years ago, when Alanis "broke out" in her parents' living room as they were departing on a business trip. "I'd taken too much on myself," she says, "and for once I dropped my facade of total assurance." Alarmed, her folks canceled their plans and stayed home to help their daughter sort out her tangled dreams. The limits and lanes of such bitterness experience are embraced on the scintillating "Jagged Little Pill," with most of the 13 songs (including an untitled "Your House" cut live at producer/collaborator Glen Ballard's studio in Encino, Calif.) All the vocals are one take, "she says, "and we threw out anything that felt too inhibited."

As Morissette embarks on a round of show-gigs with her new four-piece band, she admits with a chuckle that "people are surprised I'm not angry like my music, but there's nothing festering in me—I release it all.

"It's OK to have sad and bleak sides," she counsels, "but our society doesn't much encourage that fact outside music or the arts. I say things in my songs that I wouldn't say in normal conversation or even the most serious talk. My music helps you find the truths you must bring into the rest of your life."



by Timothy White

TOP ALBUMS

HOT SINGLES

TOP 40 AIRPLAY / MAINSTREAM

TOP 40 AIRPLAY / RHYTHM-CROSSOVER

TOP 100 AIRPLAY

TOP 100 SINGLES SALES

TOP 100 SINGLES SALES

No. 1 IN BILLBOARD	17
VOLUME 197 • NO. 19	
THE BILLBOARD 200	116
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CONTEMPORARY CHRISTIAN	39
• KIRK FRANKLIN AND THE FAMILY	
• NEW FAMILIES AND THE FAMILY • GOSPEL-CENTRIC	
COUNTRY	54
• JOHN MICHAEL MONTGOMERY	
• JOHN MICHAEL MONTGOMERY • ALANIS MORISSETTE	
GOSPEL	60
• KIRK FRANKLIN AND THE FAMILY	
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• THIS IS HOW WE DO IT • MORTELLA JORDAN • IMP. INTL.	
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• IN THE HOUSE OF COUNTRY AND LIGHT	
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• JOHN MICHAEL MONTGOMERY • IMP. INTL.	
DANCE / CLUB PLAY	50
• BESTDIE STORY • MADONNA • IMP. INTL.	
DANCE / MAXI-SINGLES SALES	50
• I'LL BE THERE FOR YOU / I'LL BE THERE TO GET BY	
• METHOD MAN FEATURING MARY J. BLIGE • CAP. JAZZ	
LATIN	57
• POTIS TURQUOUS BACK ON THE CHAIN GANG	
• SELMA • LATIN SOUL	
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• THIS IS HOW WE DO IT • MORTELLA JORDAN • IMP. INTL.	
HOT 100 AIRPLAY	45
• ASK OF YOU • PARRALEL SAVINGS • IMP. INTL.	
• SPC. SOUNDTRACK • IMP. INTL.	
HOT 88 SINGLES SALES	45
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• METHOD MAN FEATURING MARY J. BLIGE • CAP. JAZZ	
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THIS WEEK IN BILLBOARD

DANCE, DANCE, DANCE AT ISLAND
Some of the most innovative dance music is coming from Island Records and its subsidiaries. Such acts as Rancocas Hi-Fi, Lovemachine, and Tricky will be among those on dancefloors this summer. Dance music editor Larry Flick reports. **Page 48**

WHERE DOVES FLY
Gospel Music Week 1995 had a record busting year at the Nashville Convention Center, where the Gospel Music Assn.'s gathering featured seminars, artist showcases, and a well-received Dove Awards show. Deborah Evans Price has the story. **Page 59**

MPH COMMERCIALS • Duran's CLOSER (Sire) • Freshies' Adult's Rhythmic (Mercury) • The Roots' 16 ARMS (Capitol) • Boyz II Men's Double (A&M) • Sade's Lovers Rock (Epic) • The Roots' 16 ARMS (Capitol) • Boyz II Men's Double (A&M) • Sade's Lovers Rock (Epic) • The Roots' 16 ARMS (Capitol) • Boyz II Men's Double (A&M) • Sade's Lovers Rock (Epic)

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PAVAROTTI & friends 2

...with
a little help
from his
friends

LUCIANO PAVAROTTI

BRYAN ADAMS

MICHAEL KAMEN

ANDREAS VOLLENWEIDER

FEATURES

Luciano Pavarotti
PERFORMING WITH
Bryan Adams ON
*"O sole mio &
"All For Love"*

MARKETING PLAN:

OUT OF THE BOX

Major newspaper advertising in key Pavarotti markets
Classical radio advertising
AC/Talk radio advertising

Local and national television advertising

IN-STORE MERCHANDISING

Pavarotti/Bryan Adams product display piece
Teaser postcard campaign

Pavarotti & friends 2:
In store June 6, 1995

CD/CT 444 460-2/4 LD/VHS 071 285-1/3

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PBS Nationwide Broadcast in August
Pavarotti & friends 2 will be the follow-up to last summer's *Three Tenors 1994* PBS broadcasts—the most successful in PBS history.

PolyGram Video



THIS ONE



EAY4-CBO-P381

Human Rights Campaign Looking For Artists' Support

NEW YORK—Jack Healey, the activist who created worldwide musical tours for human rights, is looking for artists such as Bruce Springsteen, U2, Sting, and Peter Dinklage, in the early stages of planning an even more ambitious campaign for 1995. Healey helped make Amnesty International a household name through the concerts he organized as executive director of the rights group in the U.S. His new effort, called Rights Now!, is being timed to coincide with the 50th anniversary of the adoption by the U.N. of the Universal Declaration of Human Rights, which was drawn up by Eleanor Roosevelt and others.

The campaign is expected to include concerts staged on the day and broadcast globally via satellite. For this event, Healey is targeting Dec. 10, the day on which the declaration was signed in 1948. As for a tour,

Healey says, "I'm not sure we'll do one. But we'll definitely do a high-profile musical event."

Healey says it is too early to say who will perform on that day. He is just now starting to receive support for the Washington, D.C.-based Human Rights Action Center. Bob Guccione Jr., publisher of *Spin* magazine, has been appointed chairman of the nonprofit group.

So far Bobo of U2 and Gabriel have lent their names to Healey's efforts in full-page ads in the June issue of *Spin* announcing the organization's goals. A press conference to kick off the campaign will be held in New York City. [\(Continued on page 10\)](#)

Time Warner Is Hopeful Can End Conflicts At Label Group

■ BY DON JEFFREY

NEW YORK—Now that Michael Fuchs has replaced Robert Morgado as chairman of Warner Music Group, it is expected that Doug Morris, the head of the label operations, will be named president and chief executive of the world's largest music company, source says.

Fuchs, in an interview, declines to comment on any pending appointments, but affirms that he is not assuming the positions of CEO and president and that he expects to make a decision about them soon. "I don't plan on being a CEO," says Fuchs. "I was brought in for guidance and supervision."

Parent company Time Warner is hopeful that Morgado's resignation will put an end to the conflicts that have riled the music unit in the past year. Few executives at the labels expressed surprise at the change. Morris declines comment on his fa-



FUCHS

MORRIS

ture role at Warner Music. He is currently chairman of Warner Music's U.S. The other logical candidate for the No. 2 position at the music group would be Ramon Lopez, chairman of Warner Music International. He was unavailable for comment at press time.

Fuchs, 49, is chairman of Home Box Office, the premium cable TV channel owned by Time Warner. He will remain chairman of that unit, while president Jeffrey Bewkes takes the title of CEO. "HBO is in my blood," says Fuchs, when asked who he is still at the cable unit. "I'm the ar-

chitect of the modern HBO. Why break up a winning combination?"

It is clear that Fuchs was disappointed by this assignment by Time Warner chairman Gerald Levin, under whom Fuchs worked at HBO when it was owned by Time, Inc. before the merger with Warner Communications in 1989. At press time Levin was unavailable for comment. "I've never wonder why Fuchs is doing direct operations in basic business, was selected to run this important and profitable unit. Some sources believe it was to keep him from leaving Time Warner. His name has surfaced in reports recently as a possible candidate to head MCA, Inc. the movie and music company of which Regency Co. is acquiring an 80% stake. Fuchs declines to comment on the speculation.

Morris says of Fuchs, "He's a very accomplished man who knows how to deal with the talent community." [\(Continued on page 10\)](#)

MIDEM Tapping Into Need For Music' In Asia

■ BY JEFF CLARK-MEADS

LONDON—MIDEM Asia, the new trade fair scheduled to be held May 23-25 in Hong Kong, is being portrayed by its organizers as the most truly successful event of its kind.

MIDEM Organization chief executive Xavier Roy says that it qualifies for such a label because it will have 600 companies from 40 countries and 100,000 on stands and on the floor, and also because all the exhibitors will be Asian.

Based at MIDEM Asia, to be held at the Hong Kong Convention & Exhibition Centre, is fully booked, with 128 stands representing 306 exhibitors from 41 countries. Roy adds that he expects up to 2,000 industry professionals to attend.

Asked why the MIDEM Organization is moving from its well-established home turf in Cannes to an area of the world that has not been notably profitable for trade fair organizers, Roy says that it is partly a question of numbers. "It's not too difficult to understand when you consider that in this region there are more than 2 billion people and 50% of them are less than 25 years old. There is a need for music."

The event's organizers appear to be backed by several multinational record companies. While they have been reluctant to exhibit at MIDEM in Cannes in recent years, they will have a strong presence at MIDEM Asia, representing their Asia-Pacific divisions: Warner Music International, BMG International, and MCA Music Entertainment Group. Warner Music's Chappell Music Publishing will be a major exhibitor.

"The major companies know the region very well, and they know we're financially sound," says Roy. Asia Pacific is the No. 2 territory in the world for development over the next five years.

However, he adds, "We have nearly 50% of exhibitors coming from Asia Pacific, and I am extremely pleased about that because that was our target." [\(Continued on page 10\)](#)



Sign Me, Sign My Symphony. BMG Classics/PCA Victor and RCA executives conduct the signing of a long-term exclusive contract, as well as the San Francisco Symphony, where Tilton Thomas will become music director in September. Tilton Thomas will also record with the London Symphony Orchestra and the New World Symphony. Shown, from left, are Alec Truscott, director of A&R, BMG Classics; Peter Franssen, executive director, San Francisco Symphony; Tilton Thomas; Christopher Dawson, president, New World Symphony; and Gunter Henster, president, BMG Classics.

Delegates Seek Market Access In China Anti-Piracy Measures Pressed In Official Meetings

This story was prepared by Jeff Clark-Meads in London and Bill Holland in Washington, D.C.

LONDON—The most powerful record industry delegation to visit China since the signing of a historic trade agreement in February has come away encouraged by the attitude of the Chinese authorities on the pressing issues of anti-piracy and market access.

Representatives of record companies from around the developed world say they hope now that the moves to clean up China's market can be aided by an influx of international expertise and money from the U.S. and European governments.

The delegation in China for a week of meetings at the end of April included Jay Berman, chairman of the Recording Industry Assn. of America; Nic Garnett, director general of international labels body IFPI; representatives from the Recording Industry Assn. of Japan, and senior executives from the multinational record compa-

nies, among them Warner Music's Ramon Lopez, Sony Music Entertainment's Paul Zussell, and Virgin France's Patrick Reink.

They were in China to coincide with the industry symposium run by the IFPI. Although the IFPI was not allowed to hold a board meeting in Beijing, the representatives used the symposium as an opportunity to talk.

One of their meetings in Beijing was with European Union trade commissioner Sir Leon Brittan. Garnett says the industry emphasized its belief that the next stage of the development of the Chinese market is for Western companies to be allowed to become involved in distribution of product. At present, they are confined to recording and manufacturing. The Chinese authorities feel that giving them direct access to consumers would reduce the government's control of potentially ideologically unsound material (Billboard, April 8).

The EU and the U.S. plan to exert pressure on this issue as part of the ne-

MCA Ventures Into Asia With Hong Kong, Australia Units

■ BY MIKE LEVIN

HONG KONG—The frenetic pace of MCA's international expansion is picking up speed following the opening of wholly owned affiliates here and in Australia.

Twelve months ago, MCA had four overseas offices. Since that time, the company has opened 10 affiliate companies in Europe (Billboard, June 25, 1994) and ventured into Asia with official openings in Korea, Hong Kong, Japan and Sydney May 2, bringing its total number of international affiliates to 14. By this time next year, there will be 24, according to MCA Music Entertainment Group chairman CEO Al Teller.

Teller was in Hong Kong to christen the Asia-Pacific regional office, which is run by senior VP Greg Rogers, as well

as to launch the colony's local operations. With Australian operations established under managing director Paul Keegan, MCA will offices in Taiwan and South Korea in July; Singapore, Malaysia, and New Zealand in October; and Thailand in January 1996. Rogers and Keegan have been working to set up their respective offices since their appointments took effect in January (Billboard, Nov. 12, 1994).

"It's good to finally have an active presence in the very large Asian market," says Teller. "Because we are so new to Asia [compared with the other major labels], our goals have to be realistic. But I honestly say we are not setting any limits."

Without a presence in domestic repertoire, Teller's forecast of 30% U.S. income in 1995 seems high. [\(Continued on page 10\)](#)

Digital Royalties For Artists, Labels Static In 1994

■ BY BILL HOLLAND

WASHINGTON, D.C.—Labels and artists will soon split approximately \$250,000, minus administrative expenses, in 1994 royalties accrued since the 1992 Audio Home Recording Act.

The figure is about the same as aggregate royalties for labels and artists in 1993-94, which were distributed in two years. Copyright Office expenses generally have cut the distributable amount by about 20%.

Under the law, the Copyright Office accrues royalties from sales of digital recordings and blank media in two funds: two-thirds in the label/artists Sound Recording Fund and one-third in the artists' fund/publisher Music Works Fund.

The Alliance of Artists and [\(Continued on page 10\)](#)

The RIAA chief also said that 22% [\(Continued on page 10\)](#)

After only 2 months...

G O L D



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on the success of her record, Now That I've Found You: A Collection*

featuring the single
"When You Say Nothing At All"



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Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Sony Arms Link in Soundtrack Push Online Promo For 'Johnny Mnemonic'

■ BY BRETT ATWOOD

LOS ANGELES—Columbia Records and Sony Imagesound multimedia and video game unit of Sony Software were—sans joining forces to ensure that the TriStar Pictures' sci-fi film "Johnny Mnemonic" and its accompanying soundtrack and CD-ROM are lodged in the minds of consumers.

The film, about an international smuggler with a coded data chip embedded in his head, is based on a short story by "Kurofune" author William Gibson. It is spawning what is believed to be the largest Internet promotion in the entertainment world.

More than \$20,000 in prizes will be given out in one World Wide Web promotion alone, according to Charlie D'Arri, Columbia Records' marketing director.

To win, computer users must participate in an online scavenger hunt, attempting to solve a puzzle by jumping through Web sites to gather clues. Sev-



eral Sony-affiliated sites are contained in the game, including the Internet home pages for Columbia TriStar Pictures, Sony Imagesound, Sony Signatures, and Sony Music.

Internet surfers can begin their quest May 18 at the Sony Web site (<http://www.sony.com>).

The online contest contains several music samples from the Columbia

soundtrack, which features new tracks by Helmet and the Rollins Band. Other artists contained on the soundtrack are Stabbing Westward, Orbital, RMP/D, God Lives Underwater, and Cop Shoot Cop. A portion of the videotape of Stabbing Westward's "Nothing" will be integrated into the game.

"The Internet is the perfect vehicle for promoting a project like this," says Dennis Higgins, TriStar Pictures VP of publicity.

"The movie is centered around the Internet in the year 2021, so why shouldn't we use the Internet when it is here in 1997?" he says.

Commercial online services are part of the cross-promotional plan, too. On May 18, online press conferences with Gibson are scheduled on the Ziff Davis Ziffnet site on CompuServe and the Wired computer forum on America Online.

Additional online press conferences with actors and music artists involved (*Continued on page 122*)

Atlantic Sees 'Signs' For Blameless In U.S.

■ BY DOMINIC PRIDE

LONDON—With Atlantic Records developing plans for a U.S. release, British four-piece Blameless is a step or two ahead of other British bands that are already household names here.

Signed to the independent U.K. label Citra Records, Blameless is already building a following here with its album "The Signs Are All There" and a recent 22-date British tour.

Atlantic is waiting until 1996 to release "The Signs Are All There" in the U.S. By then, the band will have benefited from the release of more singles in the U.K., as well as from an appearance at the influential Glastonbury Festival.

Unless the Glastonbury gig changes everything, Atlantic will try to crack the U.S. market without the

usual plethora of media praise that accompany British bands in the U.S. With weekly labels have championed the likes of Blur, Oasis, and Electric Six taken them on their chances in the U.S., Blameless has scored good reviews but has been relatively free of the hype that has surrounded other British bands.

This is a factor that Citra managing director Derek Green says will work in the band's favor. "They're definitely not darlings of the press," he says. "At the gigs there's been a relatively low press attendance. They aren't the kind of band that you could hype in any case. I'm quite happy about that, because I'm more interested in selling records than getting good reviews. Like Jon Armstrong said, 'You can't eat good reviews.'"

Initial radio ship-out of the album. (*Continued on page 122*)

Red Hot Organization Plans Five New Anti-AIDS Efforts

■ BY J.R. REYNOLDS

LOS ANGELES—Hot on the heels of issuing more than \$1 million in grants for AIDS education and relief, the Red Hot Organization has announced plans for five new projects that will be released over the next 12 months.

To date, the organization has issued more than \$5 million in grants from funds generated by its various recording and video projects.

The latest \$1 million was generated by Arista's modern rock compilation "No Alternative." A check was recently issued to the organization by Arista president Clive Davis at a party in New York.

The alternative rock compilation features such acts as Nirvana, Soul Asylum, Smashing Pumpkins, and Breeders. The album has sold 200,000 copies to date, according to SoundScan. "No Alternative" special aired on MTV and was later released on home video by PolyGram.

A total of \$700,000 of the proceeds from "No Alternative" went to the American Foundation for AIDS Research. AMFAR administers and distributes the Red Hot funds to various AMFAR-related and other AIDS charities.

Red Hot produces generally themed projects that integrate elements from music, film, and other arts that entertain and convey AIDS information in ways that are appropriate and meaningful to specific communities.

Says Red Hot executive director John Curtin, "Since we're primarily a production company, we enjoy an ongoing relationship with AMFAR to use their efficient and well-respected administrative apparatus."

The second-largest grant, \$150,000, was issued to the Canadian AIDS Society.

During the next 12 months, Red Hot plans to release five new projects. This fall, Red Hot Kinetic Reprise will release the recording/visual multimedia combination "Red Hot + Boredom."

(*Continued on page 22*)



West Tractors. Recording Industry Assn. of America president Hilary Rosen, fourth left, presents the Tractor award to a group recognizing the group's Asian album. The Tractor, "as the latest debut by a country group to go platinum. The band was in Washington, D.C., to discuss performance rights with RIAA executives and to perform a sold-out concert. Shown with Rosen, from left, are band members Jaime Oldaker, Ron Getman, Steve Ripley, Casey Van Beek, and Walt Richmond.

Boss A Mover In RIAA-Certified Sales

■ BY CHRIS MORRIS

LOS ANGELES—At 15 million, Bruce Springsteen's 1984 Columbia album "Born In The U.S.A." moved into a dead heat with Boston's self-titled 1976 debut as the No. 3 best-selling album of all time in April certifications from the Recording Industry Assn. of America.

Those albums now trail Michael Jackson's "Thriller," at 24 million, and Fleetwood Mac's "Rumours," at 17 million, on the all-time best-seller list. Springsteen had another landmark in celebratory last month. His new Columbia "Greatest Hits" set was certified double-platinum.

Arista's 1992 soundtrack for "The Bodyguard" maintained its lead as the best-selling motion picture soundtrack, reaching certified sales of 14 million. Second places in the category is occupied by three film packages: "Saturday Night Fever," "Purple Rain," and "Dirty Dancing."

One of last year's top albums, Walt Disney's "The Lion King" soundtrack, also reared in that category; it is now tied for third with newly certified sales of 8 million. "Bodyguard" star Whitney Houston's self-titled 1990 Arista debut also reached a new high-water

mark. "Brand New Man" (5 million) and "Hard Worker's Man" (4 million). Brooks & Dunn's albums are the best sellers from a country duo.

Million-selling albums were dominated by new faces last month: Arista's collecting their first platinum awards



SPRINGSTEEN

included Outkast (Arista), Pam Thirlin (Arista), Gerald Levert (East West), the Jerky Boys (Sire), Coverdale/Page (Geffen), and Alan Kadison (SBB). Blackstreet (Interscope), 2Pac (Interscope), Mazy Star (Capitol), Tracy Byrd (MCA), and Hoot (DGC/Geffen).

Gold album first-timers included Bush (Interscope), Dave Koz (Capitol), Matthew Sweet (Zoo Entertainment), David Gilmore (Columbia), and Hoot (*Continued on page 122*)

'Rocky' Theme Writer Feted At ASCAP Awards

■ BY CARRIE BORZILLO

LOS ANGELES—Composer Bill Conti was presented with the Golden Soundtrack Award for lifetime achievement by ASCAP at its 10th Annual Film & Television Music Awards ceremony May 3 at the Beverly Hilton Hotel here.

Conti is the only composer who has been honored at all 10 of the society's ceremonies.

He was also among the five writers this year to receive an award for having earned the highest number of performance credits on TV in the category of themes for the 1994 season.

His credits include the themes for four "Rocky" movies (including the original and "Signs") and "The Karate Kid" movies. He also composed the themes for such TV shows as "Dynasty" and "Lifestyles Of The Rich And Famous." Celebrating two pieces of Conti's work "Rocky" and "Frostline Love," Sylvester Stallone and Diane Sawyer paid a special tribute to the composer via video.

Conti's most performed songs from motion picture catalogs, the winners were "Agnus" from "Poetic Justice," written by Jimmy Jam, Terry Lewis, and Janet Jackson, and performed by Jackson's "All For Love" from "The Three Musketeers," written by Bryan Adams, Robert John "Mutt" Lange, and Michael James, performed by Adams, Sting, and Rod Stewart. (*Continued on page 122*)



CONTI

THE REALIST

Can do lots in six hours

Can use laptop

Can write memos

Can fax memos

Can call voice mail

Can send E-mail

Can return E-mail

Can work, work, work

THE ROMANTIC

Order a vintage Bordeaux

Sink deep into seat

Request Godiva Chocolates

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Plot escape to tropics

Sell house online

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UNITED AIRLINES

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TOP TV SERIES

John Addison

Murder, She Wrote

Bob Burke

Madman of the People

Jay Chattaway

Star Trek: The Next Generation

Alf Clausen

The Simpsons

John E. Davis

Beverly Hills, 90210

Dan Foliart

Hour Improvement

Dan Foliart

Roseanne

Jesse Frederick

Fall House

Ken Harrison

Melrose Place

James Newton Howard

E.R.

Donald Markowitz

Me and the Boys

Dennis McCarthy

Star Trek: The Next Generation

John Morris

Coach

Howard Pearl

Roseanne

J.A.C. Redford

Coach

Michael Skloff

Friends

Jeff Sturges

Murder, She Wrote

Tim Truman

Melrose Place

Jonathan Wolff

Married...With Children

Jonathan Wolff

Seinfeld

MOST PERFORMED THEMES

Bill Conti

Dan Foliart

Jesse Frederick

Michael Karp

Paul Shaffer

MOST PERFORMED

UNDERScores

Gary Remal Malkin

Dennis McCarthy

William Olvis

Christopher Stone

Mark Watters

1995 FILM & TV WINNERS!

TOP BOX OFFICE FILMS

Richard Rodney Bennett (PRS)
Four Weddings And A Funeral

Brad Fiedel
True Lies

Elliot Goldenthal
Interview With The Vampire

James Horner
Clear And Present Danger

Dennis McCarthy
Star Trek: Generations

Ennio Morricone (SIAE)
Wolf

Ira Newborn
Ace Ventura: Pet Detective

Randy Newman
Maverick

Howard Shore
The Client

Howard Shore
Philadelphia

MOST PERFORMED SONGS - MOTION PICTURES

"Again" from Poetic Justice

Writers:
Jimmy Jam
Terry Lewis
Janet Jackson**

Publishers:
EMI April Music, Inc.
Flyte Tyme Tunes

"All For Love" from
The Three Musketeers

Writers:
Bryan Adams
Robert John "Mutt" Lange
Michael Kamen**

Publishers:
Badams Music Ltd.
Zomba Enterprises, Inc.

"Streets of Philadelphia" from
Philadelphia

Writer:
Bruce Springsteen

Publisher:
Bruce Springsteen

"A Whole New World" from
Aladdin

Writers:
Tim Rice (PRS)
Alan Menken**

Publisher:
Walt Disney Music Company

**Share not licensed through ASCAP



Bennett And Wonder Among World Music Award Winners

■ BY DOMINIC PRIDE

MONTE CARLO, Monaco—With his infectious smile and the weight of his Grammy, Tony Bennett added two World Music Awards to his portfolio and got the royal blessing, too.

Bennett received an award for lifelong contribution to the music industry, presented to him by Prince Albert of Monaco at a ceremony May 3 at the Monte Carlo Sporting Club. He also received the show's award for best-selling album of 1994.

Among the other stars to grace the event were Shivee Wonder, Boyz II Men, Sheryl Crow, Ace Of Base, 2 Unlimited, and Salt-N-Pepa, as well as national stars such as Italy's Laura Pausani, Germany's Marius Müller Westermann, and France's Patricia Kaas.

A two-hour version of the show, hosted by Claudia Schiffer and Luke Perry, will be broadcast May 30 by cable in the U.S. This year, organizers Marcor International say the

show will be aired in 93 different countries, including the People's Republic of China.

Awards are given on the basis of worldwide sales in 1994, with information taken from local IFPI groups. (In Spain and Italy, information is provided by trade magazines.) Two main categories of awards were given: the best-selling act in each category and the act with the best worldwide sales from a particular market.

In addition to Bennett's lifelong contribution award, a special award was given to Wonder for outstanding contribution to the pop industry. The award was presented by Princess Stephanie of Monaco, who said, "We honor him for his unwavering commitment to harmony, not just musical but racial, too."

Wonder said he accepted the award "in a spirit of world unity" and said it was "for the children of Oklahoma, Bosnia, and Rwanda. I hope we can achieve peace and unity, not..."

(Continued on page 112)

Pavarotti Expands Circle Of 'Friends' Adams, Vollenweider On Tenor's 2nd Pop Duet Set

■ BY TRUDD MILLER ROSENBLUM

NEW YORK—Opera star Luciano Pavarotti has gained a sizable mainstream audience through such projects as "The 3 Tenors" and "Pavarotti & Friends." Now London Records is looking to expand that audience by marketing "Pavarotti & Friends 2," due out June 6, as "Pavarotti sings pop."

The album features duets of Bryan Adams and Pavarotti on Adams' "All For Love" and on "D Ské Mè." Other tracks include Pavarotti's renditions of "Moon River" and "Ave Maria," Adams performing "Please Forgive Me," and Andreas Vollenweider doing "Night, Fly, Dancer."

"Pavarotti hasn't sung pop songs in English on his records before. He has always stayed with the Italian repertoire, although he has done English songs with the 3 Tenors. But this is the first Pavarotti album where he's singing complete songs in English," says London VP Greg Barbero. "So far to us, the message is 'Pavarotti sings pop.'"

The first "Pavarotti & Friends" album has sold 120,000 units, according

to SoundScan, and spent two years on Billboard's Classical Crossover chart, buoyed by its roster of guest stars: Sting, the Neville Brothers, Suzanne Vega, and Michael O'Keefe.

The new album features fewer mainstream stars, with Bryan Adams and Andreas Vollenweider the big names and soprano Nancy Gustafson, European pop artist Georgia, writer/arranger Michael Karlen, and tenor Andrea Bocelli rounding out the list of "Friends." However, "We think this is a more commercial record than the first one, because of the collaborative efforts between Pavarotti and Bryan Adams and also the fact that they're doing one of Adams' songs," says Barbero. "Even though there may be fewer pop artists on this record in quantity, we feel the quality of the material is far superior. The interplay of Pavarotti and Adams is

marvelous and makes for an extremely entertaining video and record."

The album is the first recording by any of the 3 Tenors since last year's "3 Tenors 2." "This project fits in perfectly with that audience," says Barbero. "We'll be promoting the idea that if you liked the 3 Tenors, this is a marvelous follow-up."

"Pavarotti & Friends 2" recorded at a concert in Italy, will be released on CD, cassette, video, and laserdisc June 6. London's marketing campaign begins with 100,000 poster cards distributed at retail this month, to be followed in June with a print campaign in major newspapers and radio spots on classical stations. A national TV campaign will run from mid-June to early July.

In July and August, AC and talk radio spots will be added to the mix.

(Continued on page 102)

Hendricks Takes Reins Of Liberty; Changes Expected

■ BY EDWARD MORRIS

NASHVILLE—Producer Scott Hendricks took over the reins of Liberty and Patriot Records here May 1, assuming the title of president/CEO previously held by Jimmy Bowen. Bowen officially left Liberty March 31, but for several months prior to that the operation was headed by the interim management team of senior VPs Wayne Halper and Bill Catlin. Following Hendricks' appointment, Liberty named Walt Wilson executive VP/CM. Wilson was formerly MCA/Nashville's senior VP of sales and marketing. Wilson will oversee Liberty's sales, marketing, production, international, and publicity departments.

"Stressing that he is new to the job, Hendricks says, "Our goal is to become more focused. And that's pretty much it for the time being. We have some things in mind down the road,

but at this point it's too early to speculate on what they are... In general, I want to give the label something to be proud of. I want to build a relationship with the artists so that they will be proud of this label."

Observers expect Hendricks to eventually trim the roster he inherited. Although the list includes such best sellers as Garth Brooks, Tanya Tucker, and John Berry, other acts have failed to break or are still in the early stages of development.

At last count, Liberty had 17 acts; Patriot, five; the jazz-oriented Liberty Master Series, two; and Liberty Songwriter Series, four.

Hendricks says he has not decided (Continued on page 22)

Restaurant Bills Facing Long Road Toward Passage

■ BY BILL HOLLAND

WASHINGTON, D.C.—Proponents of a New Jersey music licensing bill have vowed to continue fighting for its passage despite a veto by Governor Christine Todd Whitman.

The New Jersey Restaurant Assn. says it will return next year with legislation offering restaurateurs music licensing relief despite Whitman's April 27 veto on constitutional grounds.

NJLA executive VP Larry Fidel says the group "will continue our quest regardless of this bill," but added that

(Continued on page 119)



Hitting A High Note. Lashley Garrett, center, is congratulated following her New York debut recital at Markin Hall, where she performed classical and pop music Broadway show tunes. At left is Yasuhiro, president, Atlas Classics; at right is Michael Koch, president, Koon International.

EXECUTIVE TURNABLE

RECORD COMPANIES. Peter Andy is promoted to president of Warner Classics International in London. He was senior VP.

Scott Borchetta is promoted to senior VP of national promotion for MCA Records/Nashville. He was VP of national promotion.

Bill Rosenfield is named VP of Broadway & R for BMG Classics in New York. He was senior director of Broadway & R for RCA Victor.

Warner Bros. Records appoints Gene Shelton VP of publicity in New York. Junetta Stephens senior director of publicity in New York, independent publicist, and associate director of Rogers & Cowan.

Ken Lane is named VP of promotion at Jive Records in New York. He was senior VP of promotion for EMI.



Susan Feingold is promoted to VP of legal affairs at EMI Records Group North America in New York. She was director of legal affairs.

Greg Barbero is appointed VP of international for Sony Music Entertainment U.K. in London. He was director of marketing for PolyGram Classics & Jazz.

Brian Yates is appointed VP of international for Sony Music Entertainment in London. He was marketing director for Columbia Records in London.

Mike Bessolo is promoted to VP of marketing for Walt Disney Records

in Los Angeles. He was director of marketing.

Star Song Communications in Nashville promotes Jeff Mosely to executive VP/COO and Janet Harris to executive VP of administration. They were, respectively, senior VP and senior VP of administration and business affairs.

Andy French is promoted to director of artist relations at A&M Records in Los Angeles. He was manager of artist relations.

MCA Music Entertainment Group in Los Angeles promotes both Sheryl

Gold and Jeffrey Harleston to director of business and legal affairs. They were both associate directors of business and legal affairs.

Monte Bailey is appointed director of promotion and capital promotion and marketing, urban music for Capitol Records in New York. He was executive assistant at Elektra Entertainment.

Kim Green is promoted to associate exec director, advertising, creative services for Sony Music in New York. She was copywriter, advertising and creative services.

Roxanne McIntyre is promoted



national promotion coordinator at Warner/Reprise Nashville. She was national promotion assistant.

PUBLISHING. La Ronda Sutton is promoted to VP of the Black music division of Chrysalis Music Group in Los Angeles. She was director of black music.

Warner-Chappell in New York names Susan Henderson senior creative director and Jeff Cohen creative manager. They were, respectively, VP of Ad & AdM Records and creative director at AdM.



Supergrass. The members of British group Supergrass, who are signed to Capitol Records statewide, pay a visit to label executives in New York. From left are Capitol's senior VP of promotion, Phil Costello; band members Mickey Quinn and Gaz Combes; Capitol VP of visual marketing Linda Ingrassia; Supergrass' Danny Goffey; and Capitol's VP of A&R Perry Weiss-Russell.

Abdul 'Head Over Heels' For New Set

New Virgin Album Finds Her In Control

■ BY MELINDA NEWMAN

NEW YORK—If Janet Jackson hadn't already claimed "Control" as the album title, it would have been the perfect moniker for Paula Abdul's forthcoming collection.

"Head Over Heels," Abdul's third studio album and her first since 1991's triple-platinum "Spellbound," finds the performer taking charge of her own career. The Virgin Records release arrives in stores June 13.

"I absolved any fears I had of really getting in there. Previously, I was kind of more in the background with my ideas," says Abdul. "This time, I really

took a lot more control on this album from beginning to end and was involved in every aspect of it."

Her touch shows in the cohesion of the project. Despite the participation of 15 producers and the utilization of more than two-dozen studios, Abdul's sound is consistent. The album hangs together well because Abdul served as the unifying thread.

"The hardest thing when you're using a lot of producers is to have a string that ties the whole thing together, [to make sure] that it's not disjointed," says Abdul. "But was my biggest project as far as leading the way to make that work."

The 14-track collection is entirely Abdul's most diverse to date. The different flavors of the album are well represented by the first single, "My Love Is For Real," which combines an insinuating Middle-Eastern rhythm—complete with backing vocals by O'Jays—over a hypnotic pop melody.

Abdul has been a fan of Ham's ever since she saw her in Europe more than five years ago. She calls Ham's vocals "the whipped cream, the nuts, and the cherry on top of the sundae. It was great."

Another key track on the album is "Ain't Never Gonna Get You Up," an infectious, feel-good, retro-soul number that features the members of Color Me Badd, who came to Abdul with the song.

Four years can be a lifetime in an artist's career—to put it in perspective, Color Me Badd had not even released its debut when Abdul's last album came out. Because of that, there has been a question as to how Abdul will fit into pop radio circa 1996. So far the answer has been just fine, thanks to you.

San Francisco's KJLW was one of a handful of stations that began playing "My Love Is For Real" ahead of street date.

"I got a hold of a leak of it," says assistant PD/music director Michael Martin. "I don't make it or break it" on the song and played it hour after hour. We didn't say who it was, and it came

(Continued on page 41)

It's Independence Day For 550 Music; Revolution-ary Laffitte Goes To Elektra

GROWING UP. When Sony launched 550 Music in September 1994, the imprint acted primarily as an offshoot of Epic Records. Although it had a number of its own execs dedicated solely to 550 releases, many of its functions were shared with Epic staff. Now, with lots of his under its belt, including projects by Celine Dion, Deep Forest, Culture Beat, and Des'ree, the label, presided over by Polly Anthony, is moving more and more toward being an autonomous unit.

In the latest move, 550 Music has greatly expanded its number of staffers and the process created several departments, including A&R and publicity, that will act independently of Epic. Moving over from Epic to work exclusively on 550 projects are senior VP of A&R Michael Caplan, VP of A&R Vivian Scott, and A&R executive Ben Goldman. In publicity, former Epic staffers Elyse Sola and Brian Stevenson will handle those chores in New York, while Kim Jakwoth will work out of the L.A. office.

The label is also adding an urban promotion department, which will be staffed by former Tommy Boy exec Tom Bracamontes and Epic's Randy Franklin. In other moves, Epic's Regina Robertson joins 550 Music's existing product management staff; former Ford staffer Dan Caldwell has been named director of sales for 550; Vince Bannon, formerly with Sony Music, is now senior VP of artist development for 550; and Doug McVeil has moved over from Epic to 550 Music for video promotion. All will report to John Deep, newly appointed to senior VP of Epic Records Group executive VP of 550 Music.

For now, the marketing and sales functions will still be handled jointly by 550 Music and Epic.

THIS & THAT. Ron Laffitte, manager of Megadeth and the Cult and head of Capitol Records imprint Revolution Records, is headed to Elektra Entertainment as senior VP/GM West Coast. Therefore, Megadeth is looking for new management, and it seems that the Cult has broken up once again. Revolution act Truly will still release its album through Capitol (see story, p. 20), while Big Chief has been freed of its obligation to Capitol (we predict the band will resurface on Elektra). Laffitte retains the Revolution name, copyright, and logo...A tribute to Stevie Ray Vaughan is being taped Thursday (11) at KLRU-TV in Austin, Texas. Among the artists participating are Eric Burdon, Robert Cray, B.B. King, Jimmie Vaughan, Dr. John, and Buddy Guy. The airdate has yet to be determined...Cane Records, University of Miami's record label, is preparing its second release,

a compilation that will feature South Florida acts including 5th Gear, Cheryl Lynn, the Kinda, Carla Hall, and the Janglejars. Among the label's backers are Criteria Recording Studio, Hard Rock Cafe, Metheny Group Productions, and Spec's Music...Jerry Garcia Band and Tom Waits are among the artists contributing to the soundtrack for the upcoming Miramax movie "Smoke." The soundtrack, due June 6, will be issued on Hollywood Records.

MAKING FRIENDS. Being one of several million devotees of the TV show "Friends," I was equally taken with the program's catchy theme song. After several weeks of trying to read the teeny end credits, I discovered that the song was written and performed by a pair of our favorite popsters, the Rembrandts. It turns out that the song, "I'll Be There For You," has been added to the duo's new album, coming out May 23 on EastWest/Elektra. The ditty was so popular that several radio stations were taping it off the air and playing it, so the band went into the studio to take an extra verse for inclusion on the new album. The single will go to pop and adult contemporary radio, while modern rock and triple-A are getting a different cut. "Coming Home," The Rembrandts filmed a video for "I'll Be There For You" this week, which includes some members of the cast (we hope Ugly Naked Guy is not one of them).

PLANNING AHEAD. Island Chronicles (the label's reissues division) will begin releasing remastered classic Elton John albums early next year, in many cases with additional previously unreleased tracks. Gus Dudgeon, producer of many of John's albums, is overseeing the project. "The whole lot will be going out midpriced, with additional tracks that were recorded at the time," says Dudgeon. "For instance, at the end of 'Empty Sky,' we're adding 'Lady Samantha.'"

The albums getting the special treatment are "Goodbye Yellow Brick Road," "Caribou," "Tumbleweed Connection," "Elton John," "Don't Shoot Me I'm Only the Piano Player," "Empty Sky," "Captain Jack," "Sadie and The Brown Dog," "Madness Across The Water," "Honky Chateau," and "Meditation For The Westies." "Goodbye Yellow Brick Road" is the only release that will not be amended with additional material, so it can continue to fit on one CD.

Assistant in preparing this week's column was provided by Craig Rosen.

■ BY BRETT ATWOOD

LOS ANGELES—Bjork is geek, and many commercial modern rock programmers couldn't be happier. The Icelandic singer's brand of eccentric pop is a welcome diversion for the formal, say programmers who are stretched in an abundance of punk rock and grunge. "Bjork's sophomore solo effort, titled "Post," is due June 13 on Elektra. The album was produced by Nellee Hooper.

Many modern rock stations are already playing the lead track, "Army Of Me," which has climbed into the upper half of the Modern Rock Tracks chart this week.

"Bjork's sound cuts against the grain of a lot of the other modern rock acts that are flooding our office," says KWOD Sacramento, Calif., PD Alex Cooper.

Bob Weldon, music coordinator for WHY? Detroit, agrees: "This is an utempo female modern rock song, which we are starving for right now. At least it's something

different from the Soundgarden/Pearl Jam/Stone Temple Pilots grind. That gets really old after awhile."

"Programmers keep telling us that there are too many fearless rock bands around," says Matt Pollack, Elektra VP of alternative promotion. "Bjork's sound is clearly her own."

Though there is no commercial single for "Army Of Me," the quirky track is available on the modern-rock-intensive "Ibiza Girl" soundtrack, which peaked at No. 72 on The Billboard 200.

Ron Hancock, a music buyer for Tower Records in Atlanta, says sales of the soundtrack have been disappointing. The postmodern film self-destructed at the box office.

"We ordered 100 discs of the soundtrack, but have only sold

(Continued on next page)



by Melinda Newman

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WORLDWIDE



Bel Biv DeVoe

Kyuss Brings Its 'Circus' To Town With 1st Official Elektra Set

■ BY CHRIS MORRIS

LOS ANGELES—The Palm Desert, Calif.-based band Kyuss has never been an easy unit to pigeon-hole. So Elektra Records is going the broad-based route with its promotion of the group's new album, "... And The Circus Leaves Town," due July 11.

Elektra senior director of market-

ing Marcia Edelman says, "Overall, the way we're going to deal with the record at every level is to try not to segment the band into any single area and to try not to be limited. There's a potentially huge audience for Kyuss."

And a fairly diverse one, too, as the quartet's lead guitarist, Josh Homme, says,

"We have a pretty cool audience,

and they're pretty different from each other," he says. "Chances are [you'll see] a 20-year-old [fan] [he'll be] standing next to a 60-year-old speed freak from who knows where. That sort of thing happens everywhere we go, and I like that kind of crowd."

Kyuss' aggressive, bass-heavy, unrecognizable sound has put the band on the road with a variety of bands: Homme points out that in support of its last album, 1994's "Sky Valley," the group toured with Dinosaur Jr., Ween, Fishbone, and Biohazard—none of which share many common sonic characteristics with Kyuss.

"All of my favorite bands had a certain mystique to them, and I'd like to keep that with this band," Homme says. "You can bet it'll be consistent, but you won't know what the next move is."

Though "Sky Valley" was issued by Elektra, "... And The Circus Leaves Town" is actually Kyuss' first full-fledged album for the label. "Sky Valley" was originally cut for the Elektra-distributed Chameleon Records, but the label folded in November 1992. Elektra picked up the band and issued "Sky Valley" last year (Billboard, Jan. 15, 1994).

While Elektra has undergone many senior management changes in the intervening year, Homme is very upbeat about his band's relationship with the current label powers.

He says, "Elektra is kind of all brand new, and so we're both starting off going. Let's just try to do something cool, agree on it, and work on it together, and not go overboard or underboard... We're all kind of meeting on the common ground, so, so far, it's real good."

In its own camp, Kyuss has stood pat in the studio: For "Circus," the band again utilized the services of



KYUSS: Alfredo Hernandez, Josh Homme, Scott Reeder, and John Garcia.

producer Chris Goss, singer/guitarist of Masters Of Reality, a fellow Palm Desert resident who also helmed "Sky Valley" and the previous album, "Blues For The Red Sun."

"He and all of us are friends," Homme says of Goss, noting that he has a "great" ear. "We have such a great relationship—it's not broken, so we're not gonna fix it."

The approach to the new album is markedly different, however. While "Sky Valley" comprised several long, instrumentally oriented tracks, "Circus" will, with the exception of its 11-minute closer, "Spaceman Landin'," be made up of shorter, more conventionally tuneful material.

"To a certain degree, we accomplished what we wanted to with 'Sky Valley,'" Homme says. "The last record was a lot jammer. We spent so much time on the road jamming that we did come back to a little bit more of wanting to hear ourselves play songs—stepping backwards while trying to step forwards."

Asked if the somewhat unwieldy length of the "Sky Valley" material may have sealed the album's fate at radio, he replies, "Radio's one of those things where a concern for Elektra and stuff like that. I don't know about you, [but] I never listen

to radio. So I think it may have been radio-unfriendly, but we try not to get into what the radio does."

Whereas Elektra went to radio on "Sky Valley" with one of the extended instrumentals ("We wanted to support the band's vision, and that's what this [Edelman says], 'Circus' will be produced by the 35-minute track 'One Inch Man,' which the label will service to both hard rock and college stations three weeks before the album's release.

"About a week after the album is in stores, we will follow at commercial alternative and rock radio [with the track]," Edelman says. The track will be accompanied by a video, based on a concept contributed by the band, she says.

Beyond more conventional retail programs such as in-store placement, Edelman adds, "There'll be a lot of emphasis on lifestyle marketing." She notes that the album will be worked at skate, surf, and snow board shops and even tattoo parlors.

Edelman says that publicity will also be a key part of the marketing mix. "The press was really supportive on the last album, and we expect to build on that reception."

The band—which also includes singer John Garcia, bassist Scott Reeder, and drummer Alfredo Hernandez—seems to be beginning "behind" ... And The Circus Leaves Town at the beginning of July. While Kyuss hopes to latch onto an opening slot at the end of the month, says that fans can expect to see the group play its own gigs in smaller venues, too.

"We want to be able to go out so we can make some small clubs packed and alive. I think that's the best way for us to get our shit across, and let it build its own show. Heinz keepup thing."

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ELEKTRA'S BJORK PUTS A LOVE LETTER IN 'POST'

(Continued from preceding page)

about 30 so far," says Hancock. "The film's failure hurt sales."

Pollack says that Elektra never relied on the film to carry the soundtrack or Bjork's album. He points out that Bjork and the label declined to use footage from the film in the video for "Army Of Me." The visually striking clip was shot by Michel Gondry, who also created the clip for Bjork's "Human Behavior." MTV is airing the film in regular rotation.

The bonus video release of "Tank Girl" will likely include the "Army Of Me" video, says Pollack.

The early release of "Army Of Me" has helped build advanced interest in Bjork's forthcoming album, according to Marcia Edelman, Elektra senior director of marketing.

The second single, "Isobel," is scheduled to be released commercially in mid-June. Bjork will embark on a monthlong club tour in mid-July, according to Edelman. A second tour is expected in the fall.

Bjork also has a presence on this week's dance charts. The Bjork copenned single "Bedtime Story," performed by Madonna, is No. 1 on

Billboard's Club Play chart.

"I wrote the lyrics with Madonna in mind," says Bjork of the song. "When I was first approached to do it, my instinct was to say no, I respect her, but it just didn't feel right."

"Then, the lyrics just sort of popped into my head. I thought of a collection of words that I have always wanted to hear Madonna say, 'Let's get unconscious, baby.' Then, I formed the song around those phrases."

Bjork's interest in writing music began at age 11, after the singer recorded a children's album that contained mostly of cover tunes, including her interpretation of the Beatles' "Pony On The Hill."

The record sold well at the time, and Bjork was asked to record a follow-up. She refused.

"Even at that age, I had an instinct to move away from doing that sort of record again," says Bjork. "I wanted to do my own stuff. I was the grown-up who arranged it just wanted me to do more cover songs."

The singer moved on to other musical endeavors, including jazz,

punk, and heavy metal bands. It was her involvement with Icelandic eclectic pop icons the Sugarcubes that brought her to the attention of her managers.

Her 1993 U.S. solo effort, the appropriately titled "Debut," sold 691,000 units, according to SoundScan.

"The lyrics for 'Debut' were taken from my diaries over a 10-year period," says Bjork. "It took me ages to decide to do that record. I was afraid that I have the right to be selfish."

For "Post," Bjork looked outside of herself for inspiration. "I draw the motions from the people around me," she says. "I feel like a chameleon, really."

Bjork, who relocated to London in 1984, describes "Post" as "a letter home to Iceland." "These are songs which tell stories about the average person's life," says Bjork. "It's scruffy, bappy, silly, intelligent, vulnerable, and a little bit at the same time." In the U.K., "Post" will come out on the Plinnacle-distributed One Little Indian label. In Europe, "Post" is on Mercury.

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SONY



PHILIPS

Capitol Shows Faith In Seattle's Truly Label Not Fixating On Group's Rock Star Pedigree

BY DAVID SPRAGUE

NEW YORK—There are those who would call Truly a Seattle supergroup, but you won't hear that phrase uttered by members of the group or staffers at Capitol, which will release the trio's label debut, "Fast Stories From Kid Coma," June 30.

"We don't want to fall into the trap of capitalizing on the past efforts of any of this band's members," says Clark Staub, Capitol senior director of alternative marketing. "Some people may be



TRULY: Hiro Yamamoto, Robert Roth, and Mark Pickeral.

aware of what they've done before and that's fine, but we're not going out of our way to exploit it."

Those past projects include Soundgarden, with whom bassist Hiro Yamamoto spent several years, and the Screaming Trees, co-founded by Truly drummer Mark Pickeral. The band is fronted by guitarist Robert Roth, who wrote much of the intricate, psychedelically inclined material on "Fast Stories From Kid Coma." (The title comes from the album's pseudo-conceptual slant: The songs are loosely span from the viewpoint of a comatose youth who, in his vegetative state, is reliving a past summer of grandeur.)

The album was initially started when Truly was under contract to Sub Pop (which will handle a vinyl pressing of the album). "Sub Pop thought we were insane, that we were never going to finish this album, which, looking back on it, seems like a valid point," says Pickeral. "We kept finishing and starting over, and we spent so much money that they just pulled the plug and tried to get someone to buy the tapes."

By the time Capitol imprint Revolution Records stepped in, three years had passed. Thus "Fast Stories

From Kid Coma," which clocks in at well over 70 minutes, is the first Truly release since a Sub Pop EP back in 1991—which contained the memorable track "Lassie's Coughing Up Blood," a dark, ominous version of which crops up on the Capitol release.

"We didn't want to get wrapped up in the idea of getting records out just to have them out," says Pickeral. "We played out, we worked on material, and we kept at it. I think of this as almost a 'best of' covering the last few years."

Capitol's Staub thinks much the same way, insisting that the label isn't pushing a defined single or video strategy. "It's not that kind of record," he says. "I think of it as being similar to the first Jane's Addiction record in that it doesn't seem to fit a niche right now, but it will create its own niche before long."

To facilitate that occurrence, the label has already shipped a limited-edition 10-inch EP featuring the album tracks "Blue Flame Ford" and "Hurricane Dance," in addition to two new songs. Intended primarily for college radio, the EP will also be targeted to mom-and-pop retailers, a business with which Pickeral, who owns Roundup Records in his hometown of Ellensburg, Wash., is familiar.

"I've always dreamed of doing what I'm doing right now, in terms of both the store and the band," says Pickeral. "There was a long period where I wasn't even sure about the band part, which was ironic of Hiro, too. We both had bad tastes in our mouths from our previous dealings with labels."

Pickeral implies that the bad taste has been washed away by the band's interaction with Capitol, which is taking a low-key and long-term approach to marketing "Fast Stories."

Despite the fact that Revolution Records head Ron LaFitte departed Capitol last week, the record will still come out on the Revolution/Capitol imprint. Ad exec Matt Aberle is now working with the Truly project.

Truly will start a series of residency tours later this summer, beginning in and around Seattle and moving to Northern California soon after. Other target cities are Chicago and Boston, according to Staub.

"We don't think we're going to make a singles band out of Truly; their songs are seven, nine, 10 minutes long," says Staub. "We're not going to present an edited version of the band to anyone. We're confident that it's striking enough that we won't have to do that."



Holdin' The Cauldrons: Dan Aykroyd embraces members of AAM group the Cauldrons following the band's appearance at the House of Blues. Shown, from left, are band members Sam Musicians, manager Doron Segal, Aykroyd, and band members Ritchie Ruoni, John Fays, and Michael Simpson.

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ARTIST/TOUR	Year	Date(s)	Gross Total/Per City	Headline Capacity	Presenter
SMILES	Tommyboy Amphitheatres Beverly Springs, Fla.	April 25-26	\$1,279,000 Gross Receipt \$138,575/\$45	20,000 100 seats	Continuity Corp.
EMILY	Reverend Music Cedar Glenwood	April 24-25	\$1,000,000 Gross Receipt \$117,000/\$30	20,000 100 seats	Reverend Organization
EMILY	Star Coast Music Cedar Glenwood, Ind.	April 23-28	\$1,000,000 Gross Receipt \$120,000/\$30	20,000 100 seats	Starline Promoters
JERRY PAUL & ROBERT PLANT ONE LAST PLACE	Reverend Amphitheatres Springfield, Ill.	April 23-25	\$990,000 \$176,525	20,000 100 seats	Jim Proff.
60/40 KING	Rock City Music New York	April 27-29	\$950,000 \$42,500	18,750 100 shows 100 seats	Rock City Music and Proff.
THE HOLE COLLECTOR SWAG	Star Line Cincinnati	April 27	\$877,000 \$40,525	18,000 100 seats	Starline Proff.
WALKER COLLECTOR SWAG	Orpheus/Spectra Cincinnati	April 26	\$867,000 \$136,500/\$30	18,000 100 seats	Electric Tapes Concerts
JERRY PAUL & ROBERT PLANT ONE LAST PLACE	Red Hat Square Arena Indianapolis	April 25	\$847,000 \$25,925/\$30	18,000 117 seats	Starline Promoters
JERRY PAUL & ROBERT PLANT ONE LAST PLACE	Cincinnati/Beverly Springs Cincinnati	April 25	\$840,000 \$42,500/\$30	18,000 100 seats	Starline Proff.
JERRY PAUL & ROBERT PLANT ONE LAST PLACE	Forest Marysville	April 27	\$800,000 \$25,500/\$30	18,000 100 seats	Red Hat Square

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ASCAP AWARDS

(Continued from page 12)

"Streets Of Philadelphia" from "Philadelphia," written and performed by Bruce Springsteen; and "A Whole New World" from "Aladdin," written by Tim Rice and Alan Menken and performed by Peabo Bryson and Regina Belle.

Dan Foliart and Dennis McCarthy took home the most awards of the evening with three honors each. Foliart was honored along with Conti, Jesse Frederick, Michael Karp, and Paul Shaffer for the most performance credits on TV in the category of themes. Foliart also was honored in the top TV series category for "Home Improvement" and "Roseanne."

McCarthy was honored in the most performed underscore category along with Gary Remal Malkin, William Olvis, Christopher Stone, and Mark Watters. He also was honored for the themes to the TV series "Star Trek: The Next Generation" and the motion picture "Star Trek: Generations."

Here is a complete list of winners: Golden Soundtrack Award: Bill Conti.

Most performed themes: Bill Conti, Dan Foliart, Jesse Frederick, Michael Karp, and Paul Shaffer.

Most performed underscore: Gary Remal Malkin, Dennis McCarthy, William Olvis, Christopher Stone, and Mark Watters.

Top TV series: John Addison and Jeff Sturges, "Murder, She Wrote"; Bob Burke, "Madam Of The People"; Jay Chiatway and Dennis McCarthy, "Star Trek: The Next Generation"; Alf Clausen, "The Simpsons"; John E. Davis, "Beverly Hills, 90210"; Dan Foliart, "Home Improvement"; Dan Foliart and Howard Pearl, "Roseanne"; Jesse Frederick, "Full House"; Ken Harrison and Tim Truman, "Melrose Place"; James Newton Howard, "E.R."; Donald Markowitz, "Mc And The Boys"; John Morris and J.A.C. Redford, "Coach"; Michael Skloff, "Friends"; and Jonathan Wolf, "Married... With Children" and "Seinfeld."

Top box office films: Richard Rodney Bennett (a PBS-affiliated writer whose music is cleared through ASCAP in the U.S.), "Four Weddings And A Funeral"; Brad Fiedel, "True Lies"; Elliot Goldenthal, "Interview With The Vampire"; James Horner, "Clear And Present Danger"; Dennis McCarthy, "Star Trek: Generations"; Ennio Morricone (SIAE), "Wolf"; Ira Newton, "Ace Ventura: Pet Detective"; Randy Newman, "Murrick"; and Howard Shore, "The Client" and "Philadelphia."

Most performed songs—motion pictures: "Again" from "Poetic Justice," writers Jimmy Jam, Terry Lewis, and Janet Jackson; publishers EMI April Music Inc. and Flyte Tyme Tunes; "All For Love" from "The Three Musketeers," writers Bryan Adams, Robert John "Mutt" Lange (PRS), and Michael Kamen; publishers Badams Music Ltd. and Zomba Enterprises Inc.; "Streets Of Philadelphia" from "Philadelphia," writer and publisher Bruce Springsteen; and "A Whole New World" from "Aladdin," writers Tim Rice (PRS) and Alan Menken; publisher Walt Disney Music Co.

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Artists & Music

RED HOT PLANS 5 NEW ANTI-AIDS EFFORTS

(Continued from page 10)

Inlie Guide To Dating: The record, due on vinyl and CD, will feature songs recorded by such acts as Luis, Guided By Voices, Folk Implosion, the Grifters, Yo La Tengo, and Noise Addiction. The magazine is a humorous spoof of dating guides.

"Nova Bossa: Red Hot + Rio," described as a tribute to Antonio Carlos Jobim and the bossa nova movement, features Brazilian artists and other international pop stars. It will be released on Verve in the winter of 1996.

"Map Of The House: Red Hot + Love," a collection of dances, jungle, techno, rave, ambient, and other sounds, will be a late-winter release but has yet to be placed with a label. The project will be issued in the CD Plus configuration with interactive visuals.

Red Hot also plans "Memphis: Red Hot Blues 'n' Soul," a live concert event celebrating blues, soul, and rock musicians who made Memphis a popular musical crossroads. The event will be filmed live in late 1995 or early 1996 to create a documentary, home video, and TV special that is scheduled for release in late spring 1996.

HENDRICKS APPOINTED

(Continued from page 14)

if he will keep the Master Series and Songwriter Series. Unlike Bowen, he will not be involved with Liberty's Christian music affiliate, Sparrow Records.

Hendricks confirmed speculation that he is considering restoring the Capitol Records name to the operation and moving the label's offices back to Music Row.

"(Changing back to Capitol) is a thought," he says. "But whether we can do that, we don't know—whether everybody wants to do that, we don't know."

But, he continues, "moving back to Music Row is something I do want to do. As to where and when, I don't have any idea... I want to be a part of Music Row. I want songwriters to wander in and out of my office with great songs... There is magic on the Row."

Liberty and Patriot currently occupy the 11th floor of a high security office building on West End Avenue, more than a mile from Music Row.

Except for Wilson, Hendricks says he has not settled on any other senior staffers. The week before Hendricks assumed his duties, Liberty fired three of its VPs: Renee Bell, VP of A&R; Cathy Garley, VP of creative services; and Sherri Halford, VP of production.

Katy Gillet, VP of production and creative services at RCA Records, would neither confirm nor deny speculation that she will move to Liberty.

Hendricks came to prominence in 1985 as co-producer (with current Arista/Nashville president Tim DuBois) of Restless Heart. He has since produced or co-produced Rod Crosby, Alan Jackson, Lee Roy Parnell, Brooks & Dunn, John Michael Montgomery, Steve Wariner, Aron Tinpin, Larry Stewart, and Faith Hill. Under his agreement with Liberty, he will continue to produce Hill—who is on Warner Bros.—but no other nonlabel act.



Anis Records president Dave Dees presented the Red Hot Organization with a check for \$1 million from the proceeds of the label's "No Alternative" album. Shown at the presentation, held during a party sponsored by restaurateur Pino Loungo in late April, from left, are Paul Hocker, director of AAR with the Red Hot Organization; Dees; Dr. Mathids Kren, co-founder of AMFAR; John Carlin, executive director/founder of Red Hot; and Roy Lott, executive VP/IGM of Arista.

Two other projects planned are recordings from the rap and Latino rock genres. Red Hot is currently searching for labels to underwrite the projects.

Says Carlin, "It's important for people to know how committed we are to doing projects, especially in Latino and African-American communities where there is a growing AIDS crisis."

On the film front, Red Hot will debut "The Beat Experience," a half-hour movie on Nov. 9 at the Whitney Museum of American Art in New

York. The film will introduce an exhibition on the Beat movement of the '50s in America.

A Voyager-distributed CD-ROM version of the film—which may include a musical component—is planned for a pre-Christmas release.

Since its inception in 1989, the Red Hot foundation has issued five albums in its efforts to garner funds for AIDS-related projects: "Shout Moments," "Red Hot + Cool," "Red Hot + Country," "Red Hot + Dance," "Red Hot + Blue," and "No Alternative."

Billboard

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BILLBOARD'S HEATSEEKERS™ ALBUM CHART

DOMESTIC RECORD SALES WEEK ENDING MAY 13, 1995 FROM A NATIONAL SOUNDSCAN™ SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, LOGGED, AND PROVIDED BY CIRCULO. LABEL & HEADQUARTERS/STREET LABEL. DOWNGRADES USE TRADE OR EQUIVALENT FOR CATEGORIES.

WEEK	WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	14	SUBWY (MCA) *** No. 1 ***	GOOD TIMES
2	7	7	REXEMER (GATEWAY) (MCA) (19615 982)	SEX & VIOLENCE
7	7	8	BETTER THAN EZRA (CENTRA) (11 TRAKS) (11 9615 089)	DELLUCE
4	7	8	BLESSED UNION OF SOULS (DUN) (11 9615 081)	HOME
5	7	8	FILTER (VERMILION) (MCA) (11 9615 081)	SHORT BUS
6	11	11	MARTIN PARR (MCA) (11 9615 081)	IN THE HOUSE OF STONE AND LIGHT
7	13	11	LARI WHITE (MCA) (11 9615 081)	WISHES
7	11	11	LETTERS TO CLEO (CHERRY) (GROVE) (11 9615 081)	AURORA GORG AUJCE
8	11	11	CONFESSIONS OF CONFORMITY (MCA) (11 9615 081)	DELIVERANCE
19	11	11	RACHELLE FURELL (MCA) (11 9615 081)	FIRST INSTRUMENT
11	11	11	GILLETTE (MCA) (11 9615 081)	ON THE ATTACK
12	19	19	CRIME BOSS (MCA) (11 9615 081)	ALL IN THE GAME
13	19	22	HUSTED ROOT (MCA) (11 9615 081)	WHEN I WAKE
11	19	7	INI KAMOOZ (MCA) (11 9615 081)	HERE COMES THE HOSTESSPER
19	11	11	RAPPIN' 4-TAT (MCA) (11 9615 081)	DON'T FIGHT THE FEELIN'
16	25	7	JEFF BUCKLEY (MCA) (11 9615 081)	GRACE
11	11	8	MORPHINE (MCA) (11 9615 081)	YES
16	11	19	THE ROOTS (MCA) (11 9615 081)	DO YOU WANT MORE? 1777
19	11	11	TYPE O NEGATIVE (MCA) (11 9615 081)	BLOODY MISCES
20	3	3	IV KAMPE (MCA) (11 9615 081)	FOR EXAMPLE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches No. 1 on the chart and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Albums released by U.S. distributors only. †Albums with the greatest sales points. © 1995, Billboard Publications.

21	16	3	PAVEMENT (MCA) (11 9615 081)	WOWEE ZOWEE
21	23	3	KMFDM (MCA) (11 9615 081)	NHL
21	34	3	ADAM SANDLER (MCA) (11 9615 081)	THEY'RE ALL GONNA LAUGH AT YOU
21	25	3	USHER (MCA) (11 9615 081)	USHER
25	1	5	MANA (MCA) (11 9615 081)	CUANDO LOS ANGELS LORAN
26	26	1	A.P.M. (MCA) (11 9615 081)	NOW'S THE TIME
27	25	19	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEENE (MCA) (11 9615 081)	SHOW UP!
28	31	3	BURLINNE (MCA) (11 9615 081)	10/2: TO FREEDOM
29	33	20	SHENANAGAN (MCA) (11 9615 081)	IN THE VEIN OF THE HEART
30	33	20	BUDHO LYNCH HUNT (MCA) (11 9615 081)	SEASON OF DA SICKNESS
31	32	5	HOTHER PHELPS (MCA) (11 9615 081)	ANY WAY THE WIND BLOWS
31	32	5	MARTINA MCGUIRE (MCA) (11 9615 081)	THE WAY THAT I AM
34	35	2	MIKE WATT (MCA) (11 9615 081)	BALL-HOOD OR TUGBOOTS?
34	31	2	DECIDE (MCA) (11 9615 081)	ONCE UPON THE CROSS
34	31	2	BIG L (MCA) (11 9615 081)	LIFESTYLZ OF D/ POOR & DANGEROUS
36	1	2	QUI LARY (MCA) (11 9615 081)	NAIVED
37	34	3	KEN MELLONS (MCA) (11 9615 081)	KEN MELLONS
38	31	3	MURDER SQUAD (MCA) (11 9615 081)	MURDER SQUAD NATIONWIDE
38	31	3	RICHARD CLAYDON (MCA) (11 9615 081)	ONE WORLD OF MUSIC
40	27	20	THE FLAMING LIPS (MCA) (11 9615 081)	TRANSMISSIONS FROM THE...

POPULAR UPRIISINGS

BILLCBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART. BY CARRIE BOZZILO

BONA FIDE TALENT: Nineteen-year-old Jon B. is already written and/or produced songs for such major acts as Toni Braxton, Color Me Badd, New Edition, and After 7. Now he may be on his way to joining the ranks of those star act himself.

His soulful duet with Kenny "Babyface" Edmonds, "Somers to Love," is climbing the Hot 100

which goes through 150 Music. Tracy E. Edmonds is Babyface's wife.

R&B and top 40 radio programmers picked up on "Somers to Love" on their own at Work/Columbia serviced the "Bad Boys" album.

"Jon is an artist, and I think the album is an incredible album and paints the total picture," says John Doep, who has just been taken from senior VP of marketing and sales at Epic to senior VP of Epic Records Group's executive VP of 150 Music.



Expectations: Dayle Singletary's first single, "I'm Living Up To Her Low Expectations," moves 46-43 with a duet on her Country Singles & Tracks this week. His self-titled CD debut is due May 23. The single runs the U.S. pop airwaves, including stops in St. Louis on May 25, Detroit on July 16, and Fort Worth, Texas, on July 21.

single: E.R. Roland. The self-titled album, which was originally released in 1991, was reissued to re-launch the week of May 1. The new track, "S'Name," was serviced to modern rock, album rock, triple-A, and college radio the same week.

In 1991, the album was only serviced to college radio outlets.

Core president Keith Dreese is approaching the marketing and promotion of the album with caution.

"We don't really have his blessing on this," says Dreese. "He's not happy about it coming out because he says it's a record of dejection. But we did release this in '91, and it was reissued for that purpose."

Dreese says the label wishes it could sticker the album with a request to file under Collective Soul. However, for now, he says he wants to double-check to see what will or won't get the label in hot water.



Frenzied: "Whirlwind Sinking," the first full-length album by former U2's lead singer. Some member Ian Bishop's band, Rosa Mota, features such gems as the first single, "Admission Frenzied." The London-based act is shooting for a U.S. tour in June. Release is late June.



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*C*ONGRATULATIONS TO

A MAN WHO HAS

AS MUCH COMPASSION

IN HIS HEART AS

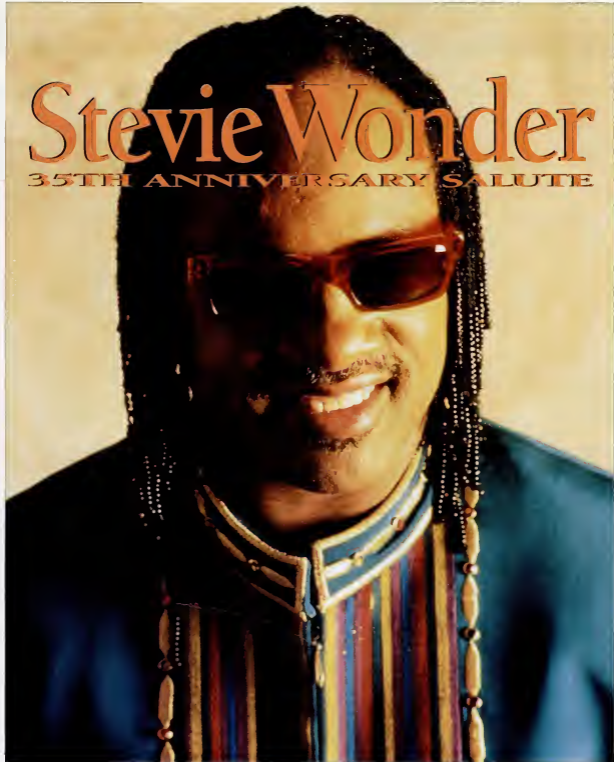
TALENT IN HIS

“FINGERTIPS”

—HAYMON ENTERTAINMENT

Stevie Wonder

35TH ANNIVERSARY SALUTE



The Billboard

WONDER YEARS: THE STORY SO FAR

"Genius" is a term best used sparingly, but it is incredibly fitting when applied to a musical prodigy who signed with Motown Records when he was 10 years old. It wasn't marketing hype when the company released an album two years later called "Little Stevie Wonder - The 12 Year Old Genius." If that wasn't evident when the album debuted on the Billboard album chart the week of July 13, 1963, it certainly became clear as the years went by and Stevie Wonder produced an impressive body of work that won acclaim from critics, his peers in the industry and his millions of fans around the world.

Even as his 25th album, "Conversation Peace," wins him more fans, it's difficult to believe that Wonder is in his fourth decade as an artist—especially since Saturday (13) is only his 45th birthday. It's one of the benefits of starting out so young. He was born blind in Saginaw, Mich., as Steveland Morris. Later, he took his father's last name, Judkins. The family moved to Detroit, where Stevie grew up listening to the city's most popular radio stations. The first instrument he played was a six-hole harmonica, followed by drums and piano. By the time he was 9, he formed a duo with his best friend, John Glover, whose cousin was Ronnie White, one of the Miracles. White introduced Stevie to Motown producer Brian Holland, who was so impressed he interrupted Berry Gordy during dinner to urge him to sign the talented young musician.

The Motown founder considered several stage names for his new artist, including Stevie Little

Wonder and Stevie Little Wonder before releasing a single in August 1962 by Little Stevie Wonder. "I Call It Pretty Music (But The Old People Call It The Blues)" didn't make the Hot 100, but it did make an impression. Stevie's next two singles didn't chart either, but history was made when a live performance was recorded at the Regal Theater in Chicago. Stevie had already cut a studio version of "Fingertips" for the album "The Jozz Soul Of Little Stevie." The song, written by Clarence Paul and Henry Cosby, was in Stevie's repertoire for the Chicago concert, and producer Paul was leading Wonder offstage when the youngster broke free from his grasp and resumed singing "Fingertips." The bass player had already left the stage, so a quick-thinking bassist who played for Mary Wells jumped in, but had to ask, "What key? What key?"

That "mistake" was left in the final recording, which was split into two sides of a Tamla single in 1963. "We're not sure why the record was such a big hit, but leaving that mistake in didn't hurt," Berry Gordy wrote in his out-



STEVIE

Continued on page 38

His impact on the world of popular music is virtually immeasurable, and the recent release of his "Conversation Piece" falls squarely in the "event" category—simply because it is the first full-length Stevie Wonder album in eight years. The event also serves as the start of festivities celebrating Wonder's 35 years of professional music-making, the subject of this special Billboard salute. Last month, Billboard contributing writer David Nathan interviewed the legendary musician in New York. Seated at his piano, Wonder played the poignant melody line to his 1982 hit "Ribbon In The Sky" as the conversation got under way and segued into a free-flowing exchange about his new album and his three decades in music...

BILLBOARD: I was going to start in a logical place, which was to talk about your new album—and we will talk about your new album, but I'm going to start in another place. There was a point in your career, probably around 1969 or 1970, where you seem to have made a conscious decision to address social issues. Can you say who or what inspired you at that time?

STEVIE WONDER: I think that probably God has always used me as a vehicle, and that's the way I've seen it. At some point in time, it just came as a feeling to me that that was right to do, and I wasn't like I said, "Oh, I'm going to do this now." It just happened, and probably the public's fine introduction to me doing it is in the song "Ribbon In The Sky" that I did with Clarence Ford as a duet. But, obviously, things that were going on caused me to think and emotive and ultimately write and express my feelings and point of view on the different issues that confront us in this society.

BB: It seems as if it was more like an evolution in which you drew you felt the first album to really express that was [1971's] "Where I'm Coming From"?

SW: Yeah, that definitely was the first album where it was me working with Syreeta [Nightingale] on different topics. That is the first album where you can see all that happening.

BB: Can you recall if there were any particular conversations with people that led you toward developing that sort of social enlightenment?

SW: I have to say that Vietnam was something that I was interested in, the racial situation that still existed, the violence that happened within the inner cities, the fact of the psychological and emotional state of the people. I think even with a song like "Take Up A Course In Happiness" [from "Where I'm Coming From"], I was saying that there are going to be problems in life. There are going to be highs and lows, and you have to work with dealing with them and not going up. Obviously, that song—and there were other songs too—dealt with that kind of topic. "Look Ahead" was one kind of dealing with the space situation. "Think Of Me As Your Soldier" is dealing with someone who has an endless love for someone.

But if you look at, say, [the 1972 album] "Music Of My Mind," you don't really see that many of those kinds of songs on there. You have "Girl Blue," which is a song about someone abusing themselves or allowing themselves to be abused. "Evil," which is kind of a song that deals with asking the questions, "Why do you break so many hearts? Why have you earned such love and admiration in this world of ours?" There have been so many different inspirations for so many songs.

Based on situations that we have all seen, or that I've seen, those kinds of things are inspired by experiencing life, experiencing people in life and different circumstances that people either put themselves in or put other people through.

BB: So I assume a lot of inspiration then came from discussing things



SWINGIN' 60's with Vanessa Martin Reeves

with people, as well as from your own experiences.

SW: Definitely. Exactly. And from listening to the radio, television, the news, books and all the different things that were evoking so much thought and feelings about situations or conditions.

BB: Did you consider at that juncture that what you were doing musically was risky [at the time]? Were you aware of being rather cutting-edge, or were you simply expressing yourself?

SW: I knew that maybe it was risky, but I didn't really think of that as being a reason I should stop. I thought it was more important for me to express those things, to deal with those topics that were not only on my mind but heavy on my heart. I basically believe that these were my issues and need to deal with that, that need to be centralized.

BB: Did you consider at that juncture that what you were doing musically was risky [at the time]? Were you aware of being rather cutting-edge, or were you simply expressing yourself?

album "Original Musiquarium I," about "Agent Orange," for those people to not have gotten the medical attention is a tragedy to what we say we're all about. So I was very disappointed, and the way you express disappointment or concern is you talk about it. I didn't feel you were supposed to keep it quiet—"Don't say anything and let it go on"—like let people go through their pains and you make your money, and forget about it.

BB: The other artists I'm thinking about from around that time who took on similar themes are Marvin Gaye with "What's Going On" and Curtis Mayfield, Nina Simone and James Brown. Did they influence you in terms of your music?

SW: Definitely. Their music inspired me, and they wrote some great stuff. Marvin Gaye's "What's Going On" is still one of the most incredible albums in the history of music. It was a record I loved, and it encouraged me. It encouraged me more than it influenced me, because it said there was another person not willing to settle for an album because it may not be a popular topic of the day. Like "Blower City Blues" [Makes Me Wanna Holler], "natural fact is, I can't pay my taxes." And we are all confronted with it throughout the world.

They were high in the United States and they were high in Great Britain. The bad thing about it is that taxes are getting high and the conditions need to be changed, and the things we should be spending our money on, to make a change for the better, [the politicians] are saying, "It's too much money, we need to cut money from the budget in education. You get someone like Gingrich. I made an analogy last night. I said, 'Some politicians are like record execs, because what happens, you have some record execs who have positions and they say, 'They, you should do this, this is the thing that is happening,' and it's only because they may have heard of it, but they wouldn't know hip-hop from hip-hop. You may do it, and they then say, 'This is not happening.' It's the same with politicians; they say, 'Look, this is what we need to do, we need to cut it here.' Yet the position they take will ultimately do nothing for the well-being of society." That's the analogy that I made.

BB: How have you dealt with record executives trying to get you advice on how you're doing?

SW: I've been very objective in listening, in the listening department [Bassie] like to hear what everyone has to say, because my thing is basically that I want to find the good in what someone is trying to say—and the possibilities in what they're saying. As opposed to saying, "No, that's bullshit—'you're out of here.' I would like to hear it, but it really makes sense. I'll say it makes sense, and if it doesn't, I'll say it doesn't." But to take a question without trying to hear and understand what someone is attempting to say, then they're not willing to expand your horizons. My thing is that when these kinds of things happen with me and people who have authority, I say if there is something to see in it either than not seeing at all, I try to find a solution that will satisfy us both.

BB: You have a 35-year history with Motown. There have been a lot of changes there in that time. Executives have come and gone, and the company has been sold. How do you see the changes made make difference in how you've been dealt with?

SW: We've had a good relationship. Obviously, there have been points where we had disagreements. It's no different for me than for anyone else. There have been those times, but a basic rule has been laid out. I've always been the executive, hip or fooler. It's been based on us being able to work things out amicably and not having my freedom.

There are people who have gone through a lot of stuff with record companies, trying to get out from that [the company] has made them feel a certain way. I haven't had that experience. I'm glad we have an intelligent, adult relationship.

BB: When the company changed ownership, did that make much difference to you?

SW: Obviously, MCA was one kind of corporate setting or situation. PolyGram is yet another. I think they're more in the music business. I'm not saying that MCA was not in the music business, but there is that whole corporate thing. You know, the relationship between myself and the people at PolyGram, the relationship between me and Alan Levy, we are developing a good rapport, and that's a very good rapport.

BB: Do they relate to you as a global artist, rather than a U.S.-based artist?

SW: I think so. In actually, we're all going to have to look at the music industry like this, because the United States is only one-third of the amount of sales that you get, at least for us. You've got the whole Asian region that's gonna open up over time. That's another story that's got to be confronted very soon. It's a new ballgame.

BB: A lot of people consider you one of the pioneers on the synthesizer, since you were so instrumental in making that instrument popular. How do you feel about your reputation in that regard?

SW: I feel good, in the sense that anybody through the way that I used

Continued on page 34

**Congratulations, Stevie
on your accomplishments as a
songwriter, musician, performer
and humanitarian.**

**And thank you for being a part
of our "Charge Against Hunger"
campaign.**

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EXPRESS**

®

CONVERSATION PEACE



STEVIE WONDER

Dear Stevie,

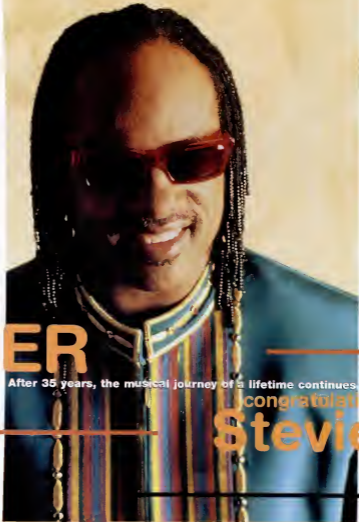
We salute your commitment to "Conversation Peace" and the betterment of all mankind.

It's been our privilege to bring you together with American Express for the "Charge Against Hunger."

Karitz & Company, Inc.

Rod McGrew





Amaze,
Astonish,
Marvel...

WONDER

After 35 years, the musical journey of a lifetime continues.
congratulations,
Stevie.



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STEVIE-

we just called to say

WE LOVE YOU

your friends at Jobete Music



Stevie,

*Your friendship, loyalty
and musical genius have so
enriched my life.*

35 years?

It seems like yesterday!

Happy Birthday

Berry Gordy

Stevie Wonder

INTERVIEW
Continued from page 27

it—as a tool to work with sounds I had in my mind (since I couldn't do notation and give a musician the part to do)—like could play keyboards enough to play that part and thus give the musicians a sense of the things I wanted from them. From the very beginning, synthesizers were used—on a lot of the scary movies and then obviously on the Beach Boys' "Good Vibrations." I felt good that I was able to take inspiration from a place where great work was done—by Wendy Carlos, who did "Switched On Bach" and "Clockwork Orange."

These were those musicians who were just into it. Marvin Gaye, for instance, on "Mercy Mercy Me," and I think some of the other stuff on that album. Motown had a Moog synthesizer, probably the same one he used, but no one really worked with it. Then more and more people began to use it. Emerson Lake and Palmer did some great stuff that kind of moved the synthesizer to another place. Malcolm [Cecil] and Bob [Margouleff] were there and they did some great stuff. Various synthesists have brought it a long way, and I feel very happy that I was able to take it to another place and get it from just being some fun little gadgets that people could mess with and find that there is something to actually come out of it that gives a writer a whole other spectrum to work with among things. Nowadays, I feel the same way about the computer.

BB: As a songwriter, with your body of work, there is an enormous amount of music there, there are great songs. What you have said of writing or approaching a song? Do you get an idea and just sit down to deekie later, or how do you typically work?

SW: The basic idea and the melody usually come to me first. Then the music for the verses.

BB: Obviously, your new album has taken some time to create. It wasn't something you did in six months. Did you have a particular concept to mind when you started, or was it an evolution—did the concept evolve with the songs as you wrote them?

SW: "Conversation Peace" really started, as most of the things that I do start, with the idea, the feeling. I came up with an idea. After a

certain amount of songs, I felt that this worked for what I wanted to do. So I've worked with it throughout the years—so that policy where I feel comfortable with the title being what it is. At one point, it was "Conversation Piece" and it has moved from that to "Conversation Peace" because I have heard more people say "peace" recently. And my question was, "Do these people really understand what they mean when they say 'peace'?"

It's a big word, and I think that what you say has a lot to do with where things go. Words have a lot of power, so when you say it from your mouth it's got to mean more than you just saying it.

BB: Was there a particular point in the process of this album when everything started to come together and gell?



One of Stevie Wonder's many distinguished accomplishments is the key role he played in the movement to get Martin Luther King's Jan. 15 birthday made into a national holiday—which it was in 1984. (Photo: Michael Ochs Archives)

SW: I think with the title song, "Conversation Peace" came later on in the project, but I knew that that was a thread, a theme, that worked really well for putting everything in its proper context.

BB: Are there a couple songs, two or three songs, that you want people to focus on, that you are particularly interested in people paying attention to more than all the others?

SW: "Conversation Peace" would be one of those songs without question. I like "Sensuous Whispers" a lot because it is sort of another kind of thing for me. And "Taboo To Love" is special because it has sentimental value. I wrote it a few years back.

BB: How did "Edge of Eternity" come about?

Continued on page 36

"INSPIRATION TO A GENERATION"

ANTONIO "LA" BIRD, PRODUCER/CO-OWNER OF LAFACE RECORDS:

"Stevie Wonder is the epitome of songwriting and producing. His melodies forever changed the face of music and inspired a generation of songwriters."

DALLAS JUSTIN, PRODUCER/PRESIDENT OF BOWTIE RECORDS:

"Stevie Wonder makes me reach for higher forms of music. I look at his writing and keyboard playing as being two wonders of the world. He plays truthfully from the soul. It's pure music."

CHILLI OF LAFACE TRIO TLC:

"Who doesn't love Stevie Wonder? He's got an incredible God-given talent. When you listen to his music, you can feel magic. God has truly blessed the men many times over!"

JOSHUA ELDER, WENDI WILLIAMS, LA TANTRIA BALWYN AND NECIA BRAY OF PERSPECTIVE'S FOR REAL:

"We've learned so much performing with him on tour. It was like getting tutored by a master. Stevie's way of working is extremely relaxed. There's never any pressure, and it makes it real fun. Stevie really taught us how to be live with our vocals. He's a great organizer on tour so that many notes, and working with him has made our band a lot better."

SEAN "PUFFY" COMBS, PRODUCER/PRESIDENT OF BAD BOY ENTERTAINMENT:

"Stevie Wonder's powerful interpretations of things like through songs like 'Living For the City' is one of his greatest contributions to today's music scene."

O KNOWLEDGE, GUEST SPOKEN-WORD ARTIST:

"Stevie is one of the most profound artists of our time—not just musically, but literally as well. Most people don't think R&B lyrics have any social significance. But he without a doubt is one of R&B's greatest communicators regarding things happening in the community. He should be any artist's role model."

TEDDY KILEY, PRODUCER/ARTIST:

"Stevie's been one of the biggest influences in my musical career. I'm following in his footsteps but on another level because of where I come from."

EDDIE FERRELL AKA G J EDGEE F OF HEAVY O & THE ROYAL/CURRENT UPTOWN A&R VP:

"Stevie is one of the most incredible showmen of all time. His songwriting is so innovative that it's awe-inspiring."

JIMMY JAM, PRODUCER/PERSPECTIVE CO-FOUNDER:

"Stevie Wonder is a timeless artist for every generation. He's what every artist should strive to be. The longevity and consistency of Stevie's career has been an inspiration to me."

EPIC TRIO BROWNSTONE:

"Stevie's his songwriting talents inspired us to write, and his vocal gymnastics came from the soul. His music is universal, and that's what we want our music to be as well."

—Compiled by J.L. Reynolds

STEVIE . . .

WE THANK
AND
CONGRATULATE YOU
ON HAULING
35 YEARS OF
MUSICAL GENIUS
THROUGH THE MUSIC
OF OUR MINDS.

Spike Lee
and the
40 Acres and a Mule
Family



40 ACRES AND A MULE
MUSICWORKS

**Propaganda Films congratulates Stevie Wonder
on his 35th year as a musical legend**

**We are proud to have produced the music video "For Your Love"
the first single from "Conversation Peace"**



Stevie
Wonder

Uptight And More Than All Right: Back-Catalog Sales Move Three Decades Of Wonder On Disc

BY J.R. REYNOLDS

With 25 titles available on CD—10 of which were Top 5 on the Billboard 200—Stevie Wonder has one of Motown's most extensive and best-selling catalogs. The label hopes to boost sales of that historic collection by capitalizing on the flurry of activity relating to his recording career, plus tapping into a special broad-targeted marketing campaign.

The artist's debut album, "Little Stevie Wonder—The 12-Year-Old Genius," went to No. 1 in 1963. Others to reach No. 1 were 1974's "Fulfillingness' First Finale" and 1976's "Songs In The Key Of Life," which remained in the top slot for 14 weeks.

It's normal for an artist's catalog to receive a marketing push when new product is released. But the extra attention Wonder gained from his 1995 winner tour prior to his March 21-released album "Conversation Piece"—his first in eight years—created opportunities for increased awareness.

Says George Daniels, owner of Chicago-based George's Music Room, "For the couple of months prior to the release of his latest album, we had a run on Stevie product. Our best-selling catalog titles

include "The Original Misquitham," "Interventions" and "Talking Book."

"Once radio starts hitting on a couple more singles from the new album, catalog sales should improve even more."

Says Motown catalog development VP Candace Bond, "Stevie is one of our top three best-selling artists. During his recent tour, we saw percentage increases on some [catalog] titles of as high as 40%. The average after the tour has been 25%.

"With the release of 'Conversation Piece,' we're looking for increases of at least 50%. This happens with most artists who have only average-selling catalogs."

POLYGRAM PARTICIPATION

To maximize the catalog's selling potential, Motown embarked on a major marketing campaign, with distributor PGD taking an active role in participation.

The catalog department met with the sales department and came up with the "Motown Milestone," a campaign that includes all catalog and front-line Motown product.

Says Bond, "It's a high profile campaign that runs from April through June and includes discount incentives to retail for Motown catalog product, with the hopes of the price breaks being passed along to customers. It's the first time PGD has gotten directly involved with a Motown marketing campaign."

Various bits of biographical and product information on Wonder, including select audio-catalog tracks, will be positioned on Motown's Internet web site.

Though Wonder has not released a solo album in eight years, his musical presence has remained prominent through collaborations and Wonder classics being covered by such popular youth-oriented groups as MCA's Jodeci, which recorded the Wonder classic "Ribbon In The Sky."

Says Bond, "There's a wealth of new consumers out there who weren't around for his last album release. We're hoping his new album, combined with the artist's be' currently working with, will get them curious about his catalog."

1996 BOXED SET

Motown is taking advantage of the artist's current media attention by releasing another new Wonder project later this year: "Nannul Wonder."

The set is described as a "reflection of the hit songs Wonder performed during his 1995 winner tour."

A Stevie Wonder boxed set is also scheduled for release in 1996. ■



Jodeci covered "Ribbon In The Sky" from Wonder's 1985 album "Original Misquitham."

INTERVIEW

Continued from page 34

SW: "Edge Of Eternity" is really about a guy rapping to this girl and he's saying, "Look, you know I'm the snail!"

BB: And "Take The Time Out?"

SW: That one's a pretty clear statement. It's talking about conditions and what's happening [these days]. "I'm New" is a song that's dealing with a person who has just discovered love, has just discovered that person who took him to joy.

BB: There have always been rumors that you have thousands of songs that you haven't completed. Is that true?

SW: I have a lot of songs in different stages. I keep it like that. I probably, probably, probably will finish more of them and still put them aside, so that whenever I leave this planet, my children will still be here. And my wife.

BB: So you'd be leaving a legacy?

SW: Yeah, leaving it for them. BB: Do you go back and work on songs?

SW: Of course. If I write a song and I don't immediately put it down on tape, I might forget it for a day, but it will fortunately come back to me. That happens from time to time. It's a trip, because if you don't put it down, you might lose it. I do have a lot of songs and I hope that I don't finish all the songs that I write in my lifetime. I have a couple of thousand, maybe more.

BB: Do you revisit them very often?

SW: Yes, like with "My Love Is With You," that's an older song. I had the basic idea and melody [for some time]. The idea originally was dealing with a love thing, you know, like "My Love is with you wherever you are." It was so long, and I wasn't doing anything with it, and then I thought of it in a whole other way. I always feel that when that happens it's like a blessing from God.

BB: On a practical basis, do you have all the songs you've ever begun, in different stages, cataloged in some way? If you need to go find a tape of

"If I had to pick five people in the 20th century whose musical contributions [entire the most], Stevie would be one of them. Certainly, he goes for beyond music—I don't think most people understand just how much he contributed to the King holiday campaign. Stevie cares about humanity, he cares about his environment and he knows what's happening, from Russia to Park Avenue to Beverly Hills to South Africa and the various Hasidim of the world. Stevie is a humanitarian and one of the creators of goodwill towards mankind."

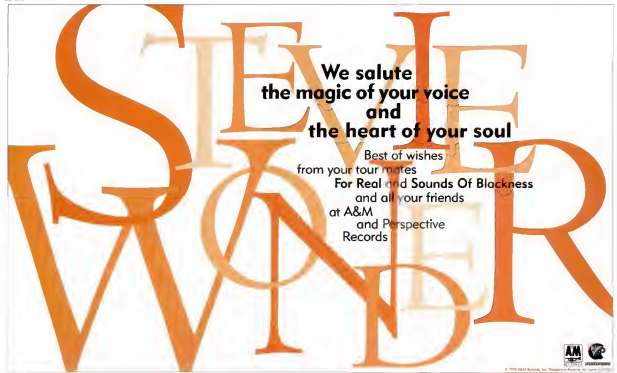
—QUANQUAN BANT, showman, Motown

Continued on page 40

We salute
the magic of your voice
and
the heart of your soul

Best of wishes
from your tour mates

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and all your friends
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Living you always for your great kindness to Jill Bowen (1958 - 1995)

Stevie Wonder

WONDER YEARS

Continued from page 26

biography, *To Be Loved*. "There are certain kinds of mistakes I love." The single, dubbed "Fingertips - Pt. 2," soared to the top of the Hot 100 and became the first live single to go to No. 1. It also topped the R&B singles chart, while "The 12 Year Old Genius" went to No. 1 on the Billboard album chart. Wonder thus became the first artist to be No. 1 on all three charts simultaneously.

UPTIGHT AND ALL RIGHT

The "Little" part of his name was dropped in July 1964, at the same

time he appeared in two movies, "Blower Beach" and "Muscle Beach Party." In March of 1965, Wonder learned firsthand of how his fame had spread internationally, when he joined other Motown stars in a 21-date tour of the U.K. Almost a year later, Wonder had his second Top 10 hit, with a record produced by Henry Cosby and Wilham Succession, "Uptight (Discothing's Alright)." It reached No. 3 on the Hot 100.

His next Top 10 single was annual for Motown—it was a cover of a Bob Dylan song, "Blowin' in the Wind," one of only two songs in Wonder's Top 30 hits not written by the artist, peaked at No. 9. Wonder was a regular visitor to the Top 10 in the '60s with hits like "A Place in the Sun," "I Was Made to Love Her" and "For Once in My Life." In 1968, he released an instrumental cover of Bart Bacharach and Hal David's "Allie" under the pseudonym Eweis Rednow. An album under that name followed, but it wasn't very difficult to figure out who the artist was. If you couldn't recognize the famous harmonica playing, you could spill the name backward.

WHITE HOUSE VISIT

Sell a teenager, Wonder graduated from the Michigan State School for the Blind in January 1969. Almost a year and a half later, he was invited to the White House by President Nixon, to receive an award for service to the employment of the handicapped.

Wonder turned 21 on May 13, 1971. He was already producing other artists, including the Spinners ("It's A Shame"), and, upon reaching adulthood, renegotiated his contract with Motown. The new agreement included his own production and publishing companies. The same month he reached 21, he was on the Hot 100 with that other hit he didn't write, a cover of the Beatles' "We Can Work It Out."

The "Music Of My Mind" album in 1972 hinted at a new mature Stevie Wonder who was also a new streetwise heights in the '70s. "Tallkin' Book," issued later that same year, confirmed Wonder's new direction. The album boasted a hit single, "Superstition," originally written with Jeff Beck in mind. "Immobility" in 1973 and "Fulfillingness' First Finale" in 1974 were clear demonstrations of Wonder's talent, but he soared to new heights in 1976 with the release of his double-album "Songs In The Key Of Life," only the third album in history to debut at No. 1 on the Billboard album chart.

"BIRTHDAY" FOR A KING

By the end of the '70s, Wonder composed his first film score, "Journey Through The Secret Life Of Plants." He began the '80s with "Hotter Than July," dedicated to Martin Luther King, Jr. The album contained the reggae-influenced hit "Master Blaster (Jammin')," as well as "Happy Birthday" for Dr. King. Wonder interested his campaign to have the late civil-rights leader's birthday declared a national holiday, and when the goal was achieved, was publicly acknowledged for making the holiday a reality. He continued his good work by announcing a boycott Arizona when the state declined to celebrate Martin Luther King's birthday along with the rest of the nation. The state finally relented and recognized the holiday.

In 1984, Wonder composed his second film score, for "The Woman In Red." The following March, Wonder had a new guest in his home, a gold statue named Oscar, for "I Just Called To Say I Love You," named Best Original Song by the Academy of Motion Picture Arts and Sciences. The song is also Wonder's most successful chart single on the Hot 100.

ROCK HALL OF FAME

Another honor was bestowed on the Motown artist in January 1989, when he became one of the youngest artists to be inducted into the Rock and Roll Hall of Fame. The award is reserved for artists who first came to prominence 25 years prior. Wonder was 38 when he was named to the Hall of Fame.

Wonder was already working on "Coneman Peace" in 1991 when he was accepted by a request from director Spike Lee to write the music for "Jungle Fever." Three singles from the soundtrack hit the Top 10 on Billboard's Hot R&B Singles chart.

"Coneman Peace" is in the public's hands now, and like any Stevie Wonder album, it was more than worth the wait. He's gone from being that "little happy-headed boy" in his own words, to a national treasure, from a precocious youngster to a beloved performer, from a neophyte hoping for his first chart hit to one of the most successful artists of the rock era. He's a Wonder, and the world is grateful for that.

—FRED BRONSON

SONGBOOK

Continued from page 20

love/When all is put away/The losing side I'll play/But all is fair in love/I should have never let you slide/The writer takes his pen to write the words again/That all is love or law"

The dramatic testimony of "All In Love Is Fair" inspired a number of artists to interpret it. Brook Benton, Jilly Roca, Barbra Streisand, Cleo Laine, Nancy Wilson. The tune remains one of Wonder's most enduring love songs.

HEARING OTHER MUSICS

The albums "Fulfillingness' First Finale," "Songs In The Key Of Life," "Journey Through The Secret Life Of Plants," "Hotter Than July," "The Original Musiquarium," the soundtrack to "The Woman In Red," "In Squares Circle" and "Characters" followed, from 1974 to 1988. One thing that became clear in all of these recordings was how much he was influenced by other styles of music, as well as by the headlines. Wonder was an aware of the rock styles of the Beatles, Jeff Beck, Eric Clapton, the Rolling Stones and Elton John—a songwriting, piano-playing contemporary from England—as he was by the funk of Sly Stone and James Brown, the Staple Singers' gospel-soul sounds and the sophisticated R&B of fellow Motown artists the Temptations and the Four Tops, and the fresh bubblegum of the Jackson Five.

He was just as concerned about the issues of the day: the Vietnam War, crime, civil-rights violators, drug abuse and transcendental meditation. All of this came through in his recordings. And, oddly enough, Wonder's songs about these issues are still relevant today—"You Haven't Done Nothing," "Living For The City," "Too High," "Love's No Need Of Love Today," "we name only a few. ■



"Peace is a big word. I think that what you say has a lot to do with where things go."

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Stevie Wonder

INTERVIEW

Continued from page 36

something that you started writing 19 years ago.

SW: Catalogued enough for me.

BB: When you look back at your own work, are there any albums or songs that you feel were not the kind of recognition you might have liked?

SW: I think probably "Characters." That was a great [1987] album. And "In Square Circle" [1985]. It fared pretty well, not that that is the be-all and end-all, but it received a Best R&B Album thing. There were some [specul] songs on there.

BB: So there's no one album in particular that you look back on and really wish that people had paid more attention to?

SW: Not really. I think things have been pretty fair.

BB: Do you go back and listen to your older music?

SW: Yes.

BB: And when you listen, what inspires you? What gets you excited again?

SW: I'm inspired if I can still listen and feel the same emotions. It less me know that I'm still in the same place about how I feel about those different things. Like "Visions" [from 1975's "Innervisions"] for instance. Or "Songs In The Key Of Life," songs from that [1976].

BB: Is there a particular album for you that you would consider to be a milestone?

SW: "Songs In The Key Of Life." It

was also a kind of pivotal point of those kinds of albums. I had done "Music Of My Mind" [1972], "Talking Book" [1972], "Innervisions," "Fulfillingness' First Finale" [1974] and then "Songs In The Key Of Life."

BB: So it was a culmination of that particular period, in a sense.

SW: I think so. And "Conversation Piece" is the beginning of another time.

BB: And how would you characterize that time? What do you say about the time you're [now] entering into?

SW: We are headed into a new millennium in this world. The way music is being done is changing. On certain levels, there are more instruments being used in the marriage of both technology and live [performance]. In one sense, we are in a place where a lot of people don't know where we're headed. It's going to be a challenging time for everyone on every level, the entertainment field, the corporate world, relations with the various cultures.

A lot of stuff is happening. It's gonna be a time for something very big, very serious.

BB: I asked you before about being considered a global artist. Do you see someone who has probably been in the vanguard of doing music from different cultures and fusing it. Do you see that becoming more and more of a trend with [the term] "world music"? Is that something you see yourself doing more and more into?

SW: Yes, I do, because the world is getting smaller because of the mass communication that is happening. People are able to check each other out instantly. I think that's a plus.

BB: Do you see yourself doing more touring and touring throughout the world?

SW: Definitely.

BB: Do you ever get tired of touring?

SW: I like traveling. It's been no problem for me.

BB: Do you still enjoy performing?

SW: Yes, I do, very much so. I love performing.

BB: What do you think of the current music scene? What are your thoughts about the music you're hearing on the radio?

SW: I like a lot of the music that's out. I like a

lot of the rap groups. I like some of the hip-hop stuff, the R&B stuff. I don't have any problem with any of that. What I don't like is probably the fact that programming for these stations is limiting the spectrum of the public's appreciation for music. It's not broad enough. You've got stations that have brought other stations and there's two different formats happening.

It's a funny thing. In one sense, I miss the "variety shows" because with the shows like "Ed Sullivan," you might see

someone like Jackie Wilson or The Jackson Five, and then along with that you might see a trampoline act or a violinist 16 or 15 or 12 years of age. You might see a dancer who does some incredible stuff, or an opera singer. It gave kids more of an appreciation for music and for art.

BB: There are a lot of new singers who you can't have been influenced by. Is that frustrating?

SW: Yes. I feel honored because I feel that not only have I been blessed with God giving me the gift of expressing sound and having a certain sound, but also that I have encouraged others who have grown up with what they've heard. And they put it with what they have themselves. So there is a continuation of a gift that was given to me. I just feel that it will continue on because I hear the different gifts that they have been given, and that inspires me and it goes on and on and on.

BB: How important have records been to you?

SW: I like the idea of having another No. 1 record, but [not having one] doesn't bother me.

BB: One last question. When you look at the future, like the next 10 years, what do you see yourself doing?

SW: A little bit of this still, but just kind of grooming other acts. Working with different acts.

BB: You have been doing this for 35 years. As much as you can go back to the beginning of making a career of music, did you expect to still be doing it now?

SW: I hoped to. I had no preconceptions. I hoped to do it for all my life.

I think I've been pretty blessed. ■

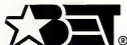
"There is no one like Stevie Wonder in the music business. For over 30 years, his music has been part of our lives, something to stop our fingers to, something to give us hope, something to fall in love to. Without him, certainly half the young singers today would sound different—even the political landscape might be altered!"

—MIRIAM MOSKOWITZ, president and CEO, Motown



SEMINAL INFLUENCE: Nine Strong

Stevie Wonder



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 SUPERSTITION (1972)
 YOU ARE THE SUNSHINE
 OF MY LIFE (1973)
 YOU HAVEN'T
 OONE NOTHIN' (1974)
 I WISH (1978)
 SIR DUKE (1977)
 EBONY & IVORY (1982)
 I JUST CALLED TO SAY
 I LOVE YOU (1984)
 PART-TIME LOVER (1985)
 THAT'S WHAT FRIENDS
 ARE FOR (1985)

**WONDEROUS
ENTREES**

GREATEST HITS VOL. 1
 GREATEST HITS VOL. 2
 MUSIC OF MY MIND
 TALKING BOOK
 INNERVISIONS
 FULFILLINGNESS'
 FIRST FINALE
 SONGS IN THE
 KEY OF LIFE
 WITH A SONG
 IN MY HEART
 DOWN TO EARTH
 SIGNED, SEALED,
 AND DELIVERED
 MY CHERIE AMOUR
 THE JAZZ SOUL OF
 LITTLE STEVIE WONDER
 FOR ONCE IN MY LIFE
 WHERE I'M
 COMING FROM

STEVIE-
THE MUSIC OF
YOUR MIND
CONTINUES
TO TOUCH
THE LIVES
OF MILLIONS!



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SOMEDAY AT
 CHRISTMAS
 I WAS MADE
 TO LOVE HER
 ORIGINAL
 MUSIGUARIUM:
 GREATEST HITS
 WOMAN IN RED
 SOUNOTRACK
 JOURNEY THROUGH
 THE SECRET LIFE
 OF PLANTS
 IN SQUARE CIRCLE
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 CHARACTERS
 JUNGLE FEVER
 SOUNOTRACK

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 EDGE OF ETERNITY
 TABOO TO LOVE
 TAKE THE TIME OUT
 I'M NEW
 MY LOVE IS WITH YOU
 TREAT MYSELF
 TOMORROW ROBINS
 WILL SING
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Big Apple Meeting. Black Entertainment and Sports Lawyers Assn. member conference co-chair Denis E. Keilman, who is also BMG's business affairs VP, meets with Capitol artist/film director/entertainer Melvin Van Peebles, left, at BESA's closing reception in New York. The organization's annual conference will be held in early November in Atlanta.

Almo Makes First Foray Into R&B Ford-Payne Set Boasts Old-School Flavor

■ BY DAVID NATHAN

LOS ANGELES—As the first R&B project released by Almo Sounds—the label founded last October by Herb Alpert and Jerry Moss—the debut album by singer-songwriter Sherree Ford-Payne is a companywide priority.

In her mid-20s, the Chicago-born artist takes a traditional "old school" R&B vocal approach while maintaining a contemporary sound on her self-titled, generation-bridging album.

Says Almo Sounds spokesman John Brown, "We used certain young, hip producers who are capable of lending their talents to

traditional R&B. We're aiming Sherree's album at R&B lovers, but that doesn't mean excluding young audiences because these days, young record buyers are discovering "old school" R&B and responding."

Ford-Payne, who co-wrote the scintillating set's 12 tracks, co-produced the album with several new producers such as Damon Thomas and Robert Jerald. Other participating producers include the team of Howie Tee and Alex Moseley.

"A soulful type of thing with some jazz influences" is how Ford-Payne describes the album, which includes straight-up ballads like "Stay For Awkile" and "Special Lady"; hip, jazz grooves like "Round and Round We Go"; funky midtempo cuts like "Move On" and "Love Him Anyway"; and the soulful standard "Walt On."

Alpert, who guests as trumpeter on the track "Shoulda, Coulda, Woulda" and who serves as the album's executive producer,

says Ford-Payne's emotive vocal style and writing skills make her "the kind of artist Jerry [Moss] and I used to get excited about when we first started A&M Records."

While the first single was yet to be officially designated as press time, Brown suggests it will be an uptempo track that includes a remix by David Morales. The album arrives at retail July 4.

Ford-Payne's musical taste was strongly influenced by her early years singing in church. "My mother would buy a lot of records by gospel greats like Andrew Crouch, Edwin Hawkins, Trinae Hawkins, Clark Sisters, Commissioned, the Winans, and Daryl Coley," she says.

Ford-Payne also needed to diversify range of pop and R&B sets on the radio, which provided additional musical inspiration.

After moving from Chicago to Fresno, Calif., Ford-Payne began performing in local clubs and developing her own material. But it was a short Los Angeles stay in 1981 that led to her signing with the Alpert and Moss publishing company Rondor Music.

(Continued on page 43)

'Tales From The Hood' Soundtrack Mirrors 'Hard' World Of The Streets

HOOD STOMPIN' MUSIC. Piggy-backing on the reputation of the darker social issues affecting African-American communities in the upcoming horror/comedy film "Tales From The Hood," Larry Robinson—the film's music supervisor and executive producer of its 40 Acres And A Mule Musicworks/RCA soundtrack—insisted that the music and lyrics should convey similarly sinister themes.

"Says Robinson, who also owns Avance Records, "We approached artists who definitely had some ill will to say that reflects the horrors of living in the hood."

Director Randy Cuny, who also directed the critically acclaimed 1994 hip-hop satire "Fear Of A Black Hat," says using music that reflects the storyline helps maintain a film's focus. "I was concerned that because hip-hop has such an infectious sound, it would distract from the story," he says. "So Larry suggested we get the artists to record songs that mirror the film's thematic texture."

Robinson sent select filmmakers to the artists to give them a feel for the story—which is segmented into vignettes that address such problems as black-on-black crime, police brutality, racism, and child abuse.

The best example of music and lyrics blending with the movie is the track "Born II Die" by Spice 1. The song is centrally related to the film's action and deals with a drive-by shooting.

Says Candieff, "In that scene, we used archival footage of blacks being lynched in the old South and juxtaposed it with black killing blacks today. The message, the images, and the text all mesh and the song becomes part of the storytelling—it almost becomes script dialog and is a high point in the film."

Other acts on the soundtrack include Wu-Tang Clan, DJ Rich Bastard, Gravdiggers, Face Me, NME & Gency The Mean I, Bekie Lee, the Click, N.G.N., MC Ebit, and Domino, whose title track was recently released as the album's first single.

Robinson says the album has at least one other radio-friendly single—"The Hood's Got Me Feelin'

The Pain" by Havoc & Prodeje. "The soundtrack puts a vibe to the film that's hard and real and will help give the film a real street awareness among consumers when it's released May 5," he says.

"Tales From The Hood" from Savvy Pictures hits theaters May 24 and is highly recommended for its well-balanced entertainment value and socially relevant social commentary. The soundtrack's G-funk vibe is also a winner.

BACK TO SCHOOL: More than 90 participants attended the first of producer/songwriter/recording artist Kashif's series of informational seminars tagged "Making Millions, Making Music," held April 29 and 30 at the Marina Del Rey Marriott in Los Angeles.

Producers, artists, songwriters, musicians, and entrepreneurs were given a complete overview of different aspects of the industry.

Specific topics included record production, royalties, artist management, independent R&B services, music publishing, music publishing, songwriting, starting an independent label, video exposure, publicity and press, and CD/cassette manufacturing.

Says Kashif, "The response was excellent, and the people who came were very serious about their activities in the industry, and I think people left with an honest view of how it all works."

In addition to workshops, industry directories, and computer demos (involving industry-related software), attendees were given the opportunity to ask questions reflecting their particular concerns. Kashif also offered evaluations of participants' demos.

Copies of his newly published "Everything You'd Better Know About The Record Industry" were also available.

The next seminar will be held Aug. 5-6 at Geoffrey's nightclub in Oakland.

Assistance in preparing this column provided by David Nathan.

■ BY HAVELock NELSON

NEW YORK—"We're such a tight outfit," gushes Lita Kruehd. He's speaking of Brooklyn Funk Essentials, the multi-cut, "just-like-Gambo" combo he fronts. "We're just out of the gate," he continues, "and musically we mix different styles—reggae, Latin, funk, hip-hop—into one."

The loose parts of cohesive bands usually grow up together or meet somewhere along the musical highway. Not BFE, whose Groovetown/RCA album, "Cool And Sassy And Easy," ships June 27. The set was produced by Arthur Baker and Kruehd.

Also consisting of DJ Jazzy Nice, reggae chatterer Peppz Dee, poet Everton Sylvester, percussionist D.J. Rodriguez, drummer Yancy E.W. Trumbold, Joshua Rossman, saxophonist Paul Shapiro in studio remixer who has worked with Frankie Knuckles and Bob Merzino, singer Jai Carlwell, and flugelhorn and keyboard player David Braxton who doubles as an in-demand New York City recording engineer), BFE started in producer Baker's recording studio in 1988, after Kruehd made individual connections with the players in various Big Apple nightclubs. "I asked them to come up and jam," recalls Kruehd. "After a while, we had all these tracks and decided to start laying live. I discovered this is the band I've always dreamed about."

Born in Sweden, the son of a big-band musician, Kruehd migrated to

Stata Ynes, Calif., when he was 10. He later lived in London. Several years ago he moved to New York City. City, hooked up with Baker, and eventually co-produced Al Green's BMG album "Don't Look Back," which was never issued in the U.S.



BROOKLYN FUNK ESSENTIALS

"One day, Arthur came in with all these Maceo Parker recordings he produced that were never used," Kruehd remembers. "So I started [looking] at the [veteran sax-man's] solos, building [fresh] grooves around them and making [new] songs." Later, he did similar things with different samples.

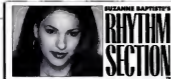
The results of that process can be heard on BFE's summer 1994 album on UK-based Dorsato, also titled "Cool And Sassy And Easy." "After moderate success, individual connections with the players in various Big Apple nightclubs," I asked them to come up and jam," recalls Kruehd. "After a while, we had all these tracks and decided to start laying live. I discovered this is the band I've always dreamed about."

Meantime, Kruehd is now outfitting the current band. "When I realized [Continued on page 43]

**The
Rhythm
and the
Blues**



by J. R. Reynolds



A DEF JAM: "I'll Be There For You/You're All I Need To Get By" by Method Man Featuring Mary J. Blige (Def Jam/RAL/Island) debuts at No. 1 on the Hot R&B Singles Sales chart and takes a huge leap up the Hot R&B Singles chart, moving 88-2. This strong movement comes primarily from sales, which are very impressive considering that there are only mass-configurations available. The cassette is just now hitting the streets, which should give the song another surge on the R&B singles chart. Next week, if it gains just a third of what it received this week, "I'll Be There For You're All..." should have no problem ending labelmate Montell Jordan's run at No. 1 with "This Is How We Do It" (PMP/RAL/Island).

A CLEARER VISION: Both "Can't You See" by Double Featuring the Notorious B.I.G. (Tommy Boy) and "Grapevine" by Brewstemonie (MIZ Epic) have very healthy gains. However, since "I'll Be There... You're All..." jumps into the top five, there is no room for movement, temporarily stalling "Can't You See" and "Grapevine" at No. 5 and 6, respectively.

NO APOLOGIES NEEDED: "Don't Take It Personal" by Monica (Rowdy/Arista) continues to grow swiftly. This week it has the second-largest increase in total points, moving 25-14. In sales this record broke first in the Carolinas and Virginia, where it has been the top-selling R&B single in those markets for the past two weeks. This week it picks up Atlanta, Dallas, and Houston. At radio "Don't Take It" is No. 1 at WFZZ Richmond, Va., and WQOK Raleigh, N.C., and is top 10 at 11 others. "Emotions" by H-Town (Lute) has another strong week. This week it is No. 1 at seven stations, including WUSL Philadelphia, WPEG Charlotte, N.C., and KJMZ Dallas.

MOVIE ACTION: "Freedom," the female all-star theme from the "Panther" soundtrack, gets jammed at No. 21, despite strong gains in both sales and airplay. "Freedom" is top five at WJZM Chicago, WOLF Syracuse, N.Y., KJDK-AM Denver, and KJRB Kansas City, Mo. "Shy Guy" by Diana King (Columbia), which is from the "Bad Boys" soundtrack, makes a 10-position jump, 37-27. "Shy Guy" is top 10 at 11 stations, including WAMO Pittsburgh, WOWI Norfolk, Va., and WEDR Miami.

GREATEST GAINERS: Greatest Gainers awards are awarded to records with the largest increase in sales and airplay below the top 20 on the Hot Hot R&B Singles chart. This week "Every Little Thing I Do" by Soul For Real (Upstart/MCA) takes the Greatest Gainer/Sales award, and "Sometime To Love" by Jon B. Featuring Babyface (Yah Yams/50 Music/Epic) takes the Greatest Gainer/Airplay honors. "Every Little Thing" debuts at No. 21 on the Hot R&B Singles Sales chart and is top 10 at KKDA Dallas, KIPR Little Rock, Ark., WPEG Charlotte, N.C., and KDGO-AM Denver. "Sometime To Love Me" ranks top 10 at seven stations, including WBXL Mobile, Ala., WDKX Rochester, N.Y., and WTMP Tampa, Fla.

UP AND COMING: "Best Friend" by Brandy (Atlantic) may still be three weeks away from charting on the Hot R&B Singles chart, but it is already a hit at radio. It is No. 16 on the Hot R&B Airplay chart and would be in the 20s on the singles chart if it were commercially available.

THE ORIGINATORS, NOT THE MITATORS

THUMP RECORDS INC.



Debut
#52 R&B Charts
10 Weeks

1. "Wishing On A Star" • Renee Payne
2. "I Need Love" • LL Cool J
3. "Very Special" • Duke LaSalle
4. "Love You Down" • Ready For The World
5. "Midnight High" • Broderson
6. "Love In L.A. & Beyond Gains" • The Intimates
7. "Seasons" • Earth, Wind, & Fire
8. "Moments In Love" • Art Of Noise
9. "Wanna Get Next To You" • Renee Payne
10. "Close Your Eyes" • Prudence And Herb
11. "Special Lady" • Ray, Goodman, & Brown
12. "After The Love Has Gone" • Earth, Wind, & Fire
13. "Sweet Sticky Thing" • Oja Projevs
14. "Fire & Desire" • Rick James featuring Tems Marie



RELEASE DATE
MAY 16*

BUBBLING UNDER... HOT R&B SINGLES

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL/DISTRIBUTION LABEL
10	4	HISER	ROBERT	EPIC
2	1	AMONG THE WALKING DEAD	THE NOTORIOUS B.I.G.	EPIC
3	1	OWN DEGREE	DAVID NINE	WEEDS/INFERNO
4	5	I WISH	BRANDY	ATLANTIC
5	6	SHAKELLES '93	SHAKELLES	WEEDS/INFERNO/EPIC
6	11	SPARKLE	COMING OF AGE (SHE)	EPIC
7	5	SLAY TREATMENT	THE SLAYERS	WEEDS/INFERNO
8	7	TRIP AROUND YOUR BODY	THE SLAYERS	WEEDS/INFERNO
9	13	HOT LEVEL	DEEN AND J.B.	INDEPENDENT
10	15	ALL GLUCKS DOWN	THE SLAYERS	WEEDS/INFERNO
11	10	WHAT IS AFTER	THE SLAYERS	WEEDS/INFERNO
12	6	BARTY (TS)	FRANKIE D	ORIGINAL SOUND FROM
13	12	PATIENCE	THE SLAYERS	WEEDS/INFERNO

LAST WEEK	THIS WEEK	TITLE	ARTIST	LABEL/DISTRIBUTION LABEL
11	1	HARD DAY	THE SLAYERS	WEEDS/INFERNO
12	14	300-TREE BOUNCE	THE SLAYERS	WEEDS/INFERNO
13	11	TALES FROM THE HOOD	DOOMIE	WEEDS/INFERNO
14	2	PURE SOUL SENSATION	THE SLAYERS	WEEDS/INFERNO
15	10	I'VE DOWN YOUR LOVE	THE SLAYERS	WEEDS/INFERNO
16	1	NO FLOW ON THE FLOOR	THE SLAYERS	WEEDS/INFERNO
17	1	SLOW DOWN	THE SLAYERS	WEEDS/INFERNO
18	1	JEFF'S SONG	THE SLAYERS	WEEDS/INFERNO
19	1	DOY' GET ANY BETTER	THE SLAYERS	WEEDS/INFERNO
20	1	IF YOU SAY	THE SLAYERS	WEEDS/INFERNO
21	1	KEEP IT REAL	THE SLAYERS	WEEDS/INFERNO
22	1	LAST TO KNOW	THE SLAYERS	WEEDS/INFERNO

*Including order falls the top 25 single on No. 100 which have not yet charted.



OLD SCHOOL VOLUME 1
#93 R&B Charts • 49 Weeks



OLD SCHOOL VOLUME 2

The True
Leaders of the
Old School.



OLD SCHOOL VOLUME 3



OLD SCHOOL VOLUME 4



OLD SCHOOL VOLUME 5



OLD SCHOOL VOLUME 6

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ABDUL 'HEAD OVER HEELS' FOR NEW SET

(Continued from page 17)

back 90% as a 'male 1.' People really like it. They compare it to Janet Jackson. Some compared it to Madonna."
 In part because of that positive reaction, Virgin decided to surprise-release the single May 1 as a week-end single schedule. "In many cases with big releases, our Virgin strategy has been to do surprise laminae bluffs on record releases," says Virgin's VP of promotion, Michael Plon. "Radio is looking for major superstar releases to play, and I felt like the earlier I could get this out, the better for radio."

But Martin, who quit playing the song after Virgin served him with a cease and desist order, stresses that his listeners' reaction doesn't mean that Virgin is his savior. "I do feel that Paul is going to have a major marketing campaign behind her at radio and retail, because she had been kind of sleeping for a while. When an artist goes away and comes back, they need to reintroduce her."

"This notion is not just on Virgin or Abdul," Plon is going to spend more getting back out there and visiting different stations and old friends that I've met through the years," says Abdul of the promotion tour she'll start later this month. "You can't take anything for granted, and I certainly don't forget all the people who have helped me at radio and retail."

Abdul already reacquainted herself with retailers on a Cema boat cruise during the National Assn. of Recording Merchandisers convention in February, and she plans to drive retail circuits back there. According to Joyce Castagna, Virgin's senior VP of sales, Virgin will kick off the retail campaign by purchasing full-page ads in *Sunday papers* right before the album release major cities across the U.S., including New York, Los Angeles, Chicago, Atlanta, and San Francisco.

There are also point-of-purchase pieces available for stores, and special pre-release campaigns are in the works at Camelot and Target.

Additionally, plans are being framed to feature the video for "My Love Is For Real" on 1,000 movie screens for a month. Abdul is currently shooting the video in Morocco.

The clip will go to video outlets around May 30, the same time the commercial single for "My Love Is For Real" is released. "We've gotten a very favorable response from MTV in just talking to them about the project," says Phil Fox, director of product management at Virgin Records. "We think the album will do better than our other releases." MTV Europe is shooting B-role footage at the video shoot in Morocco that MTV wants to use.

With the album in the video mix, Abdul's mom will take part in a Mother's Day special, along with several other celebrity moms, around May 11.

When an artist is as successful as Abdul was out of the box—1988's "Forever Your Girl" sold more than 7 million copies in the U.S., she's a huge presence to match, if not exceed, that work. "I think Paula recognizes that breaking on a first record means an immense amount of work now," says Plon. "Some people who break on their first record go into it. It's defining your career from that point on. She knows what her strengths and weaknesses are and has

worked very, very hard to maximize her strengths and to improve her weaknesses."
 One of Abdul's weaknesses, according to some, has been her voice. In 1991, backup singer Yvette Martinez lodged a suit against Abdul, alleging that she had shared lead vocals with Abdul on several cuts on "Forever Your Girl." Martinez led the suit, and Abdul won a moral victory, although the suit was very upsetting. "It hit like a brick," she recalls. "Here I was, a week away from releasing 'Spellbound,' which I hunted my butt on, too, and then I filed out from my publicist, who saw it is one of the tabloids, and I thought, 'What?'"

"It's such an insult when you work so hard and [someone] personally attacks your integrity," she says. "It was definitely an unfair, frivolous, crappy thing to do. Thank God Virgin listened and stood by my side on this, because a lot of record companies just pay for nuisance suits to go away. I worked my butt off on my first album. That is my head went on every single song. I said [to the judge], 'Please, you have to hang in there.' I don't think the other side ever thought they'd go to court."

In addition to battling the lawsuit since her last album, Abdul's celebrity status has risen considerably, via her marriage and subsequent split from actor Emilio Estevez and her reported eating disorder. While that makes her life ripe for tabloid fodder, it can threaten to overshadow her music.

"I think elevator has gotten in the way over the last three years, and right now the music is going to re-establish her career as a singer and a choreographer," says Plon. "That's what has to be reinforced at radio. All the issues that have floated around her do not re-establish to the fact that she has major talent as a singer and performer."

Hearing the positive slash, the listener would have no idea that Abdul has been through such tough times, but she says the record is part of what pulled her through. "I feel that I personally triumphed on this album, especially having gone through a lot of ups and downs emotionally, and used that therapeutically on the album. I was really thankful that I had my album to use as an outlet for what I was going through. It made me feel so much more connected to the work."



Last in First: Rap pioneers the Last Poets kick it with colleagues backstage following a recent performance at the Park in New York. The group recorded the title track to the "Pamir" soundtrack. Pictured, from left, are keyboardist Onus Ann Gumbs, the Last Poets' Don Bebutanda Eaton, Onry's Sushe, the Last Poets' Abiodun Oyewo, Onry's Sticky Fingaz, a Last Poets live, Public Enemy's Chuck D, and Onry's Fredro Star. Kneeling is Umar Bin Hassan of the Last Poets.

ALMO MAKES FIRST FORAY INTO R&B

(Continued from page 48)

Initial song placements included "You Don't Wanna Miss" for Perspective group For Real, three songs on Columbia vocalist Tricia Cooney's 1994 debut album, and tracks for the female groups Emage and Es-Girlfriend. Another result of the Rondor signing was increased industry exposure, which led to opportunities to perform background work with Brandy, Jamie Foxx, and CeCe Peniston.

Alpert was impressed when he heard Rondor executive Brenda Andrews playing one of Ford-Payne's compositions. Says

Alpert, "Brenda told me that the song had been sent to Aretha, and I told her that if Aretha hadn't accepted it yet, we should hold it. I heard more of her material, and I went crazy about the feeling Sheree put into her music."

A publicity blitz and retail/radio promotional tour are planned, with possible live showcase performances slated for fall. "Since Sheree has an upbeat personality, we want people to first get the on-on-on relationship with Sheree the person," says Brown. "That will enhance the relationship with Sheree the artist."

Hot Rap Singles™

			COLLECTED FROM A NATIONAL SAMPLING OF RETAIL STORE SALES REPORTS			COMPILED, COMPARED AND PROVIDED BY SoundScan			RIAA			
WEEK	LAST WEEK	1-3 WKS. AGO	TITLE	ARTIST	TITLE	ARTIST	TITLE	ARTIST				
1	35	-	2	11	4	11	11	11	11	11	11	11
1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1
3	1	1	1	1	1	1	1	1	1	1	1	1
4	2	3	1	1	1	1	1	1	1	1	1	1
5	1	2	3	1	1	1	1	1	1	1	1	1
6	5	3	1	1	1	1	1	1	1	1	1	1
7	6	6	1	1	1	1	1	1	1	1	1	1
8	7	7	1	1	1	1	1	1	1	1	1	1
9	12	6	1	1	1	1	1	1	1	1	1	1
10	15	12	6	1	1	1	1	1	1	1	1	1
11	8	8	20	1	1	1	1	1	1	1	1	1
12	25	24	1	1	1	1	1	1	1	1	1	1
13	15	17	1	1	1	1	1	1	1	1	1	1
14	35	32	4	1	1	1	1	1	1	1	1	1
15	13	5	1	1	1	1	1	1	1	1	1	1
16	5	1	1	1	1	1	1	1	1	1	1	1
17	11	21	1	1	1	1	1	1	1	1	1	1
18	18	20	1	1	1	1	1	1	1	1	1	1
19	14	16	1	1	1	1	1	1	1	1	1	1
20	NEW	1	1	1	1	1	1	1	1	1	1	1
21	17	15	1	1	1	1	1	1	1	1	1	1
22	15	13	1	1	1	1	1	1	1	1	1	1
23	19	19	1	1	1	1	1	1	1	1	1	1
24	23	21	1	1	1	1	1	1	1	1	1	1
25	20	41	1	1	1	1	1	1	1	1	1	1
26	25	18	1	1	1	1	1	1	1	1	1	1
27	21	26	1	1	1	1	1	1	1	1	1	1
28	NEW	1	1	1	1	1	1	1	1	1	1	1
29	24	25	1	1	1	1	1	1	1	1	1	1
30	22	22	4	1	1	1	1	1	1	1	1	1
31	NEW	1	1	1	1	1	1	1	1	1	1	1
32	28	23	9	1	1	1	1	1	1	1	1	1
33	42	48	3	1	1	1	1	1	1	1	1	1
34	29	46	3	1	1	1	1	1	1	1	1	1
35	30	37	2	1	1	1	1	1	1	1	1	1
36	37	22	26	1	1	1	1	1	1	1	1	1
37	37	44	6	1	1	1	1	1	1	1	1	1
38	36	34	7	1	1	1	1	1	1	1	1	1
39	42	29	7	1	1	1	1	1	1	1	1	1
40	43	42	3	1	1	1	1	1	1	1	1	1
41	34	32	6	1	1	1	1	1	1	1	1	1
42	NEW	1	1	1	1	1	1	1	1	1	1	1
43	40	26	23	1	1	1	1	1	1	1	1	1
44	RE-ENTRY	4	1	1	1	1	1	1	1	1	1	1
45	31	43	9	1	1	1	1	1	1	1	1	1
46	44	34	7	1	1	1	1	1	1	1	1	1
47	38	31	9	1	1	1	1	1	1	1	1	1
48	NEW	1	1	1	1	1	1	1	1	1	1	1
49	41	30	28	1	1	1	1	1	1	1	1	1
50	RE-ENTRY	4	1	1	1	1	1	1	1	1	1	1

Charts based on the greatest sales gains this week. © Billboard weekly. © Recording Industry Association of America (RIAA) certification for sales of 500,000. A RIAA certification for sales of 1 million units. Listing is on a cassette single. *Nashville weekly charting number as of cassette main single, cassette single available only. © Copyright weekly availability. RIAA Certification: main single availability. © TV weekly main single availability. © Vinyl single availability. © CD main single availability. © 1995, Billboard/EMI Communications, and SoundScan, Inc.

Isian Records Makes Waves On The Dancefloor

ISLAND GROOVES: Here is something ironic about the fact that the major label making the most radical noise in clubland right now does not have a proper dance music department. **Isian Records**—and its various subsidiaries—are headed toward a summer that is destined to be filled with innovation and high visibility on the dancefloor.

Roekers III-IV will bring their rightly acclaimed 1998 debut album, "Roekers To Roekers," to mainstream audiences, boasting a handful of new jams and fresh mixes of previously heard cuts. The project will be launched in late May with the single "Push Push," a hypnotic mover that perfectly encapsulates the act's overall direction toward bubbly trance beats, doused with hip-hop grit and regga jams. Formerly named Original Roekers, the group is fronted by Richard Whittingham (a.k.a DJ Dick) and songwriters/musicians Glen and the new "Wax." **Roekers III** and **Roekers IV**, due in stores in June on Ge Street Independent, potential hits can be found in the form of a new reading of the bubble "D.T.I. (Don't Stop The Music)," as well as on the U.K. underground staple "Stoned" and the new "Wax."

Ge Street spin-off **G-Zone Records** continues to make impressive inroads in the house music arena with the current jammer "Blackie In Utopia." **Lewatch** and will likely go even further next month with "Something To Feel," an infectious Tony Moran produced on a live-in-training Spain. **Heartfelt** kudos to Ge Street marketing Wanderlust Pete Arden for guiding the singles-only G-Zone down a path that is credible but smarter than the rest.

Arden has also played a key role in the development of Malcolm McLearen's delightfully subbed "Farties," which chronicles the artist/producer's creative sojourn through the most romantic city in the world. The imminent first single, "Revenge Of The Flowers," has been produced by Todd Terry, and it is among his most experimental, yet traditionally musical, efforts to date.

As you can tell, anyone who chose to call "Tricky" acid jazz or trip-hop, you can call it first full-throttle dose, "Maxine Quay," a stunning piece that is bottomless with quirky sound effects, jazzy melodies, and is informed and politically aware lyrics. A feast of material for the sophisticated dance club that whets the appetite with the single "Farties" and is further reinvigorated by the act, as well as **Dobie** and **Ultramagnetic 3cize**. Perfect for the programmers of jams by Parties In Paradise, if you're a serious concertgoer should check Tricky out throughout May and June on labelmate PJ Harvey's tour of the States. It is bound to be an hell of a head trip.

SINGLES GOIN' STRAIGHT: At a time when everyone is trying to prove their all-encompassing, often imitating talent, "Hard To Find" by Rick-

ards is a needed reminder of how some records actually thrive more on the creative input of several contributors. This vigorous house anthem was born in the brain of producer/writer Rick Steele, whose infectious beats have been smartly fished out with a muscular bassline in post-production by Dewey B. Singers Darrin Carter and The Fluke further fatten the tune with playful vocal licks and winks that are sustained and tweaked over five interesting mixes. A simple 125 jam that should stick to the brains and bodies of punters on impact. Available on Sound Pack Records in Crestwood, Ill.

If you are hungry for a splash of snazzy seasoning with your tribal

plans are afoot—most of which are being kept under tight wraps. We'd remark from the U.K. label's A&R maven, Trevor Nelson, that a compilation of 10 classic jams from its vaults is located only on the drawing board. Given its history of breaking such massive acts as Adeva and Juliet Roberts, we are salivating at what Nelson and cohorts will pull from their sleeves.

Speaking of Roberts, she is writing and recording material for a sophomore album that will feature a duet with new labelmate Steve Dante (who is also busy prepping his own Cooltempo collection). The issue is still to be determined, though we know that Dante's Danny D will handle production and that it should reach turntables by June. Statewide deals for both artists are still to be secured. *Hint, hint.*

In the meantime, the label's own subsidiary, Fever Pitch Records, will be launched later this month with "Bumby" by Todd Terry and Dred Steele. It will be the first in a string of deep 125-inchers aimed directly at the global underground.

DANCING INTO THE FUTURE: Leava it to the mighty Moonshine Records to boldly tear into the future with dance music's first venture into the CD-plus arena.

The Los Angeles-rooted indie distributes the Man Made Media creation "Head Travel," which features the talents of the Pacific Collective, a clique of label, acts, and fashion designers from San Francisco. Among the participants are UltraViolet Recordings, Natural Music, SFX Lab, and Communion Clothing. In the interactive CD-ROM section of "Head Travel," which plays in either a Macintosh or PC format, there are short pieces of video, a couple collages, an XLRRR magazine, and a digital gallery that contains roughly 150 images



by Larry Flick

house, look no further than the Berque Brothers double-A-sided stizzler, "Echa Pa Lante" and "Feels So Good," on New Jersey's Slammin' Vinyl Records. Producer Prince Quick III is the mastermind behind these revealing jams, which thrill with live percussion (can't beat that) and a variety of vocal chants that range from paralytic ebullence to seductive groans. The bubbly "Feels So Good" is more in the pocket of mainstream club sounds, though "Echa Pa Lante" is more interesting to the ear and way more fun to shimmy to. Either will break up the monotony of peak-hour programs quite well.

Once again, England's ever-reliable **Dynasty** delivers a single that is uniquely designed to work the nerves of even the most discerning clubber into a blissful frenzy. This time, New York's Charles Casanova is the source of glad-groove-tidings with "You Can Have It," a dub-jumping with a stew of vibes and styles, including trance, NRG, deep house, and even salsa. Casanova's skills as a composer strengthen with each record, and this one could propel him to the top shelf of clubland's act time-machine. For those who wish to be the post-production musical manipulator of Benny Bertello and Matthew Roberts & Mark Bell. *Wicked.*

BASELINE's spirited "I Love You," first heard last year on JellyStreet Records, gets a second lease on life via Italy's Siskriky Biznizm Records. For those who wish to be the first time, the track guides a frisky house pace, as Sinafu's production clearly shows its late-'80s garage-influenced roots. Rolling past the restrictions, even on the new mixes by Mr. Blank and KJ, as does the still-underrated lead vocal. A cutie that deserves a fair listen this time.

COOL GETTIN' HOT: As Cooltempo Records inches closer to its 10th anniversary in September, an assortment of elaborate celebratory



Vicki Sue Grinda. Disco-era icon Vicki Sue Robinson chills backstage at MTV dance program "The Grind," on which she performed a house music version of her evergreen hit, "Tom The Best Around." Robinson makes her debut on New York's notorious Records this month with a new 12-in. single, "This Love Is For You." Pictured, from left, are Patriz Cooper, director of A&R, Nonotone; Eric Nee, host of "The Grind"; Robinson; Bill Good, Robinson's manager, and Danny Ech, Robinson's assistant. (Photo: Bob Swope)

of DJs, clubs, flyers, and artwork from the Bay Area. It is a real eye-popper that is fueled by equally potent and credible music.

Man Made Media is formulating its next release, "The Gardening Club," which is based on a local SF version. The music will be provided by Coldcut, Skylah, and Breme, among others. The CD-ROM section of this effort will contain several loops of abstract video animation. Look for "The Gardening Club" to begin circulating on Moonshine this summer.

ON-LINE: D-influence member **Qwame** is filling his spare time by helming the independent, Funk Street Records, which focuses on experimental R&B and acid-jazz acts. His band's long-awaited second album, "Prayer 4 Unity," is finally due on EastWest U.K. in mid-June, and will be preceded this month by the single "Midnight"—which has been remixed by D-influence and Mass Order. Although the delicately soulful act is under option by Elektra/EGG in the U.S., it has yet to be scheduled for domestic release...

Elsewhere within the funk-frosted wing of the British club scene, chameleon-like musician/composer Chris Bangs outdoes himself under the guise of the **Quiet Boys** with "Book," a stellar album of instruments that plumbs through numerous downtown tempo styles. Ever-demure in the promotion of his music, there is nary the sign of a single to bolster this Acid-jazz Records release, though we want to direct your attention toward the chilled tracks "Righteous," "Cousins," and "The Instrumentals." "Never Change." Not surprisingly, Bangs has already moved on to his next project, which is an album with one-time Style Council partner Miek Tolbert. Should be quite juicy.

We are pleased to report that the soundtrack to the forthcoming Parker Posey comedy "Furty Girl," which traces the antics of a New York City clubhead, has found a home at Relativity Records. The set runs the gamut of dance music styles, including new material by underground mainstays Basement, Dede-Lite, Ultra Nite, and Mr. Fingers, among others. Fraps to the project's executive producer, Bill Coleman, for assembling such a sterling group lineup... On the compilation tip, producer Carl Craig's enduring Planet E indie label scores with "Elements Of Ad Experiments With Sound," a multi-set that aims to expose the latest tribe of producers, composers, and musicians rising from the Detroit techno/electronic scene. Clearly intended for the more sophisticated, open-minded punter, most of the music here is as melodically complex as it is socially jolting.

We are betting on **Mode Selector's** rapid, rattling "Raindrops" and **Mooding's** ramboesque, funky "Sopping The Biscuits" to grab the lion's share of DJ attention. Both are working on EPs for the label. Meanwhile, Craig will bow his own new album, "Land Cruising," on the Warner-distributed Blanco y Negro Records later this month.

FARTING GLANCES: On his 35th, veteran Boston club DJ Michael Tubbie died of complications resulting from AIDS. Craig will bow his own new album, "Land Cruising," on the Warner-distributed Blanco y Negro Records later this month. Tubbie was among the city's leading DJs throughout the '80s, having served punters at such high-profile venues, composers, and DJs. His résumé also included regular gigs at Campus in Cambridge, Mass., and KOC in Montreal. Tubbie's influence over the Boston club scene will be felt for years to come.

Billboard Dance HOT Breakthroughs

FOR WEEK ENDING MAY 13, 1999

CLUB PLAY

1. SPICE COWBOY JAMBORIGAS (RCA)
2. MORNING AFTER 3RD CHAPTER (RCA)
3. LOVE IT UNDERGROUND (LOWERS) (RCA)
4. CANY ANGEL CORPUS (CHRIST) (RCA)
5. CAN'T YOU SET TOTAL FIVE (THE NOTORIOUS B.I.G.) (A&M)

MAXI-SINGLES SALES

1. OPEN YOUR HEART II PEOPLE (RCA)
2. BLACK MOON HARPAN (RCA)
3. FREEDOM VANDERKARTS (MERCURY)
4. DISORDERLY KING (GRIMSON) (RCA)
5. BIG LOVE (JOLLYN) (EMERGENT) (LACROIX)

Breakthroughs: Titles with future chart potential, based on club play and sales together this week.



Welcome Aboard. Songwriter Kent Blazy, second from left, meets with executives of BMG Music Publishing to celebrate the sale of the catalogs to the company and the establishment of a co-publishing agreement there. Blazy's Sophia's Choice and Evie Blue music catalogs include such hits as "Tomorrow Never Comes," "Somebody's Out There Tonight," and "Ain't Goin' Down (The Sun Comes On)." With Blazy, from left, are Harry Hart, VP/GM of Country Nashville Division, First, president of BMG Music Publishing Worldwide; and Randy Hart, BMG/Nashville's senior director/creative.

Marty Raybon At Liberty In Gospel Shenandoah Vocalist Records Solo Album

■ BY DEBORAH EVANS PRICE

NASHVILLE—Taking advantage of Nashville's ties to fellow EMI label Sparrow Records, Shenandoah lead vocalist Marty Raybon is releasing a solo album that will be produced by both the Christian and country music markets. slated for release July 18, the self-titled project will feature eight cuts co-written by Raybon.

The new set marks Raybon's debut as a producer. At the suggestion of former Liberty chief Jimmy Bowen, Raybon co-produced the project with engineer John Gass. "It's something I've wanted to do

for a long, long time," Raybon says, "and this seemed like the right time for it. . . . We're talking major crossover here. That's what we're after. What we're really trying to do more than anything is drive home that country is a part of that crossover with gospel music and that gospel music is also connected to country."

Sparrow president Bill Hearn says the record will be pushed in all possible markets and that there are plans for a lot of cross-promotion with Liberty. "We have very, very high hopes for Marty's album," Hearn says. "We plan to work this record in all markets—the country market, Southern gospel, [and] the positive country and Christian country markets, as well as the contemporary Christian market."

Raybon expects a good response to his solo outing from Shenandoah fans. "I don't think there will be a great deal of difference. The difference is the story lines, of course, but [comparing the new songs] with songs like 'How Over Georgia' and 'I Want To Be Loved Like That,' I don't think they're going to hear a great deal of change. I've been so much what I think about the positive country movement, well, that's the kind of thing Shenandoah

has been doing for 10 years."

Raybon says the members of Shenandoah thought they would be getting some time off during the recording of his solo album, but he took care of that by having one of his producers, John Gass, do the mix/mastering for his project.



MAYSON

A Country Salute To Gospel! and through his appearance on Sony's "Bluest Witness" album and video. Raybon says he's wanted to do projects for a long time that espouse his faith. One of his reasons for signing with Liberty last fall after Shenandoah's release from RCA was Liberty's connection to Sparrow through EMI.

Sparrow's first foray into Christian country came last year with the release of Charlie Daniels' "The Deer," which recently won as best country album at the Gospel Music Association's Dove Awards. Hearn says that Sparrow has no plans to hire an A&R person to develop. (Continued on page 52)

Krauss Takes Her Stand On Whitley 'Duet'; Fan Fair Multilabel Show Has Judd As Host

MAJORITY OF ONE: After discovering that some radio stations were electronically pairing Alison Krauss & Union Station's current single, "When You Say Nothing At All," with the late Keith Whitley's 1996 hit version of the song, BNA Records thought it would be a good idea to do it up right. To that end, the label called in producer Randy Scruggs and asked him to turn the two separate songs into one cohesive duet. BNA had big plans for the project: It would service the hybrid single, highlight it in major markets with a series of radio spots, and maybe even add it as a bonus track to new pressings of "Keith Whitley: A Tribute Album," from which the Krauss single is taken. As a happy side effect, the simulated duet would be ready in time to qualify for the Country Music Assn.'s vocal event of the year. All BNA needed was Krauss' OK, and the machinery could roll instantly. She listened and said no.

"I don't have any right, and neither does BNA or anybody," Krauss says, "to cut up Keith's music. What if he didn't want you to do it? I think it's not what the stations did, but for me to say to the record label, 'You can do that and send it home,' is a much different thing. It made a complete song with his. We made a complete song with ours. And the two don't go together."

On a more harmonious note, Krauss is celebrating (as is the entire bluegrass community) the fact that her new album, "Now That I've Found You: A Collection," has been certified gold. She continues to dandle us with her talent. And taste.

MAKING THE BOUNDS: Naomi Judd will host Fan Fair's multilabel show June 9 beginning at 1 p.m. The event has been added to the schedule to spotlight acts on independent labels. Appearing on the show will be Holly Dunn, Steve Nolander, and Ronnie Revere (River Run Nashville); Don Cox and Western Flyer (Step One); Tim O'Brien and Sweethearts Of The Rideau (Sugar Hill); and The Delicates, Alison Krauss, and Riders In The Sky (Rounder). Fan Fair, which has already sold out its 24,000 tickets, will run June 9-10 at the Tennessee State Fairgrounds in Nashville.

And while we're on the subject, the International Fan Club Organization will hold its annual Fan Fair June 11 at the Ryman Auditorium. For the first time in its history, there will be no accompanying dinner. This year's show will be moderated by radio and TV personality Guy Beatty and will feature performances by Marty Stuart, Loretta

Lynn, Ricky Lynn Gregg, Dallas County Line, Dina Daniel, Holly Dunn, Susie Luchinsinger, and Lisa Stewart.

Ralph Emery will return to TNN July 10 with an hour-long daytime talk and variety program. "The Ralph Emery Show" will be sponsored by American General Life & Accident Insurance Co. and will air 8 a.m. EDT on weekdays from Rhet's Courtyard in the Opryland Hotel. It will be rebroadcast at 1 p.m. For 10 years, beginning March 7, 1983, Emery hosted TNN's nighttime show "Nashville Now."

The Academy of Country Music has given awards to WSX Nashville (radio station of the year), Gerry Hussey WSKX (disc jockey of the year), Billy Bob's Texas, Fort Worth, Texas (country nightclub of the year), and George Moffett, Variety Attractions, Zanesville, Ohio (talent buyer/promoter of the year).

Entertainment attorney John Mason will open an office on Music Row in Nashville, Florida. Estate plan, Randy Travis, Kenny Rogers, Travis Tritt, Ronnie Milsap, and Sawyer Brown. . . Jarrod L. Lawson has joined Hustman Entertainment as an account executive. . . The Traditional Music Assn. has honored the Renfro Valley (Ky.) Barn Dance with its promoter of the year award.

BOOK 'EM: Pickerteachers Joe Carr and Alan Munde have written a highly enlightening, informative book called "Prarie Nights & Neon Lights: The Story of Country Music in West Texas." It's in paperback and has dozens of rare photos. It's published by Texas Tech University Press in Lubbock, Texas.

MARK YOUR CALENDAR: The Smoky Mountain Ballads & Bluegrass Festival is set for May 15-20 at the Sevier County (Tenn.) Fairgrounds. Sponsored by the Sevier County Chamber of Commerce, the festival will feature performances by Bill Monroe & The Blue Grass Boys, Doyle Lawson & Quicksilver, Steve Kaufman, and the Pinchoc Boys.

SIGNINGS: Grand Ole Opry star Jerry Clower has been signed as spokesman for Bill Heard (Cherry Gro, Huntsville, Ala. . . . Singer-songwriter Chris Morrison signed to Creative Directions, Brentwood, Tenn., for management.



by Edward Morris



Hay Holler Records Makes Its Mark With Bluegrass

■ BY EDWARD MORRIS

NASHVILLE—Since its founding in 1990, Hay Holler Records has become one of the most active labels in the crowded and colorful bluegrass field. Based in Blacksburg, Va., Hay Holler expects to release eight to nine albums this year. It already has 19 titles in its catalog.

Kerry Hay, 63, a retired engineer and marketing official from the defense equipment industry, says he decided to establish the label after having been enamored of bluegrass music all his life.

The triggering inspiration for the move, however, was Hay's friendship with banjoist Batch Robins, a former member of Bill Monroe's Blue Grass Boys. Together, the two decided to introduce the label by offering a direct-mail package of the best-loved bluegrass standards via cable TV ads.

"Once we started to do this," Hay says, "we structured a fund around Bushy's. Among the stellar projects on this first project were Larry Stephenson, Riekie and Ronnie Simkins, and Wyatt Live.

The label named the set "Once Again From The Top" and made it available on two CDs, three cassettes, and three LPs.

"It was a fairly successful venture," Hay says, "at least as far as number of units sold. I won't go into the financial success or lack thereof." In all its formats combined, he says, the album sold about 20,000 copies. "Once Again From The Top" with a multi-album

bluegrass gospel collection, "Shine Hallelujah Shine." It was recorded by members of the original studio band, plus old members Dudley Cochran, David McLaughlin, Bill Lutz, Blaine Sprague, and Rob McCoy.

In addition to producing such individual recording projects, Hay Holler also has a number of acts under contract, including the Sand Mountain Boys, the Hazel River Band, the Goins Brothers, Texas Winds, and Charlie Cline & Lonesome Pine Fiddlers.

To date, all of Hay Holler's albums have been recorded specifically for the label. Hay says, however, that he is negotiating to issue some older material. "I'm talking with a gentleman in Boston who has some very interesting tapes on the early Lilly Brothers and Don Stover from the late '60s. And then he has some tapes from the early '70s. I'm looking very actively into that."

Hay's staff consists of himself and his family. "I do most of the production and marketing," he explains. "My wife works with me on shipping. Our daughter [Rebecca Hay Pittard], who lives in Greensboro, N.C., does all of our graphics design work. She's also, as well as most of the [same kind of work for several other labels in the bluegrass industry].

Hay does some of his own producing, but usually defers in these duties to such seasoned musicians as Robins and Sammy Shelor. Hay Holler has no recording studio of its own, but uses such local studios as "Once Again (Continued on page 52)

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY PROMAX DATA SYSTEM'S RADIO TRACK SERVICE. 140 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

*****No. 1*****

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	11	I CAN LIVE YOU LIKE THAT (COLUMBIA/SONY MUSIC/SONY MUSIC)	JOHN MICHAEL MONTGOMERY 7 weeks at No. 1
2	2	3	THE KEEPER OF THE STARS (COLUMBIA/SONY MUSIC)	TRACY BYRNE
3	4	9	GONNA GET A LIFE (COLUMBIA/SONY MUSIC)	MARK CHESNUTT CHESNUTT
4	7	10	WHAT MATTERED MOST (COLUMBIA/SONY MUSIC)	TY HERNDON HERNDON
5	5	9	REFRID DREAMS (COLUMBIA/SONY MUSIC)	TIM MCGRAW MCGRAW
6	6	16	SONG FOR THE LIFE (COLUMBIA/SONY MUSIC)	ALAN JACKSON JACKSON
7	3	13	MISS HONKY TONK (COLUMBIA/SONY MUSIC)	BROOKS & DUNN DUNN
8	12	13	AOLIAN (COLUMBIA/SONY MUSIC)	GEORGE STRAIT STRAIT
9	15	11	STANDING ON THE EDGE OF GOODBYE (COLUMBIA/SONY MUSIC)	JOHN BRICKY BRICKY
10	14	17	SUMMER'S COMIN' (COLUMBIA/SONY MUSIC)	CLINT BLACK BLACK
11	16	9	YOU AIN'T MUCH FUN (COLUMBIA/SONY MUSIC)	TORY KEITH KEITH
12	17	20	STAY FOR THE NIGHT (COLUMBIA/SONY MUSIC)	HAL KETCHUM KETCHUM
13	9	14	THE BOX (COLUMBIA/SONY MUSIC)	RANDY TRAVIS TRAVIS
14	10	12	THAT'S HOW YOU KNOW WHEN YOU'RE IN LOVE (COLUMBIA/SONY MUSIC)	LARI WATKINS WATKINS
15	4	16	GIVE ME ONE MORE SHOT (COLUMBIA/SONY MUSIC)	ALABAMA ALABAMA
16	18	9	I DON'T BELIEVE IN GOODBYE (COLUMBIA/SONY MUSIC)	SAWYER BROWN BROWN
17	11	18	WHOSE SIDE HAVE YOUR BOOTS BEEN UNDER (COLUMBIA/SONY MUSIC)	SHANIA TWAIN TWAIN
AIRPOWER				
18	24	29	WHEN YOU SAY NOTHING AT ALL (COLUMBIA/SONY MUSIC)	ALISON KRAUSS & UNION STATION KRAUSS
AIRPOWER				
19	21	22	I'M STILL DANCIN' WITH YOU (COLUMBIA/SONY MUSIC)	WADE WAVER WAVER
AIRPOWER				
20	25	32	TEXAS TORNAADO (COLUMBIA/SONY MUSIC)	TRACY LAWRENCE LAWRENCE
21	20	25	FAITH IN ME FAITH IN YOU (COLUMBIA/SONY MUSIC)	DOUG STONE STONE
22	28	24	YOU DON'T EVEN KNOW WHO I AM (COLUMBIA/SONY MUSIC)	PATTY LOVELESS LOVELESS
23	15	5	THE HEART IS A LONELY HUNTER (COLUMBIA/SONY MUSIC)	REBA MCENTERTY MCENTERTY
24	28	37	IF I WERE YOU (COLUMBIA/SONY MUSIC)	COLLIN RAYE RAYE
25	26	25	HONOLULU CADETS (COLUMBIA/SONY MUSIC)	MARY CHAPIN CARPENTER CARPENTER
26	27	26	IF YOU'RE GONNA WALK, I'M GONNA CRAWL (COLUMBIA/SONY MUSIC)	SAMMY NEGRHOVA NEGRHOVA
27	32	45	TELL ME I WAS DREAMING (COLUMBIA/SONY MUSIC)	TRAVIS TRITT TRITT
28	22	14	SO HELP ME GIRL (COLUMBIA/SONY MUSIC)	JOE DIFFIE DIFFIE
29	30	35	CALL ME A LIAR (COLUMBIA/SONY MUSIC)	R. HUNTER HUNTER
30	34	30	FALL IN LOVE (COLUMBIA/SONY MUSIC)	KENNY CHESNEY CHESNEY
31	35	40	CLOWN IN YOUR ROCK (COLUMBIA/SONY MUSIC)	KATHY MATTEA MATTEA
32	29	23	THINKIN' ABOUT YOU (COLUMBIA/SONY MUSIC)	TRISHA YELDON YELDON
33	43	6	THEY'RE PLATIN' OUR SONGS (COLUMBIA/SONY MUSIC)	NEAL McCoy McCoy
34	31	28	THIS WOMAN AND THIS MAN (COLUMBIA/SONY MUSIC)	CLAY WALKER WALKER
35	33	20	AS ANY FOOL CAN SEE (COLUMBIA/SONY MUSIC)	TRACY LAWRENCE LAWRENCE
36	37	44	PARTY CROWD (COLUMBIA/SONY MUSIC)	DAVID LEE MURPHY MURPHY
37	19	30	I WALK THROUGH FIRE (COLUMBIA/SONY MUSIC)	PAUL TALLEY TALLEY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
38	44	47	THAT'S JUST ABOUT RIGHT (COLUMBIA/SONY MUSIC)	BLACKHAWK BLACKHAWK
39	42	46	SHINNY MOON (COLUMBIA/SONY MUSIC)	JOHN ANDERSON ANDERSON
40	47	53	GARNISHED IF I DON'T COAGED IF I DO (COLUMBIA/SONY MUSIC)	SHEENANDON ANDERSON
41	46	43	WORNY FOR THE WEEKEND (COLUMBIA/SONY MUSIC)	KEN BELLON BELLON
42	38	28	WHENEVER YOU GO (COLUMBIA/SONY MUSIC)	CLINT BLACK BLACK
43	46	6	I'M LIVING UP TO HER LOW EXPECTATIONS (COLUMBIA/SONY MUSIC)	DARLYE SINGLETARY SINGLETARY
44	36	27	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (COLUMBIA/SONY MUSIC)	VINCE GILL GILL
45	51	8	YOU CAN SLEEP WHILE I DRIVE (COLUMBIA/SONY MUSIC)	TRISHA YEARWOOD YEARWOOD
46	38	25	LOOK WHAT FOLLOWED ME HOME (COLUMBIA/SONY MUSIC)	DAMON RAO RAO
47	36	34	SOUTHERN GRASS (COLUMBIA/SONY MUSIC)	LITTLE TEXAS TEXAS
48	49	6	GET OVER IT (COLUMBIA/SONY MUSIC)	WOODY LEAS LEAS
49	66	2	MY HEART WILL NEVER KNOE (COLUMBIA/SONY MUSIC)	CLAY WALKER WALKER
50	48	13	BURNING (COLUMBIA/SONY MUSIC)	DIAMOND RAY RAY
51	52	50	ONE AND ONLY LOVE (COLUMBIA/SONY MUSIC)	BUSSY FAYT FAYT
52	71	2	I SOLD THE GRUNION COUNTY ANCHOR INCIDENT (COLUMBIA/SONY MUSIC)	JOHN MICHAEL MONTGOMERY MONTGOMERY
53	62	2	DIDN'T KNOW MY OWN STRENGTH (COLUMBIA/SONY MUSIC)	LORRIE MORGAN MORGAN
54	55	70	THIS IS ME MISSING YOU (COLUMBIA/SONY MUSIC)	JAMES HOUDE HOUDE
55	51	65	DIDN'T HAVE YOU (COLUMBIA/SONY MUSIC)	BILLY MONTANA MONTANA
56	57	59	I AM WHO I AM (COLUMBIA/SONY MUSIC)	HOLLY GUNN GUNN
57	56	31	ROCKIN' THE ROCK (COLUMBIA/SONY MUSIC)	LARRY STEWART STEWART
58	65	9	YOU HAVE THE RIGHT TO REMAIN SILENT (COLUMBIA/SONY MUSIC)	PERFECT 7 PERFECT 7
59	54	56	WILL YOU TALK (COLUMBIA/SONY MUSIC)	ROBIE FOSTER FOSTER
60	58	62	THE LINKS OF ME (COLUMBIA/SONY MUSIC)	MARTY STUART STUART
61	68	2	ROBBIE ANN MASON (COLUMBIA/SONY MUSIC)	ROCK TRIVINO TRIVINO
62	63	66	WALK ON (COLUMBIA/SONY MUSIC)	LINDA RONSTADT RONSTADT
HOT SHOT DEBUT				
63	NEW	1	YOU BETTER THINK TWICE (COLUMBIA/SONY MUSIC)	VINCE GILL GILL
64	60	58	WHAT'LL YOU DO ABOUT ME (COLUMBIA/SONY MUSIC)	DOUG SPRUWEN SPRUWEN
65	NEW	1	THAT AIN'T MY TRUCK (COLUMBIA/SONY MUSIC)	BRETT ARNOLD ARNOLD
66	NEW	1	IF I HAD A NAME (COLUMBIA/SONY MUSIC)	SHANIA TWAIN TWAIN
67	53	34	BETWEEN THE TWO OF THEM (COLUMBIA/SONY MUSIC)	TANYA TUCKER TUCKER
68	NEW	1	HELLO CRUEL WORLD (COLUMBIA/SONY MUSIC)	GEORGE DUCAS DUCAS
69	64	67	ONE OF THOSE NIGHTS (COLUMBIA/SONY MUSIC)	LISA BROOKOP BROOKOP
70	NEW	1	SOMEONE ELSE'S STAR (COLUMBIA/SONY MUSIC)	BRITA WYATT WYATT
71	73	75	PLEASE REMEMBER ME (COLUMBIA/SONY MUSIC)	ROONEY CRAWELL CRAWELL
72	NEW	1	ALL THAT HEAVEN WILL ALLOW (COLUMBIA/SONY MUSIC)	THE MAVEBRICKS MAVEBRICKS
73	NEW	1	WHEN AND WHERE (COLUMBIA/SONY MUSIC)	CONFEDERATE RAILROAD RAILROAD
74	69	57	RIGGER FIGHT TO FIX (COLUMBIA/SONY MUSIC)	BOB HOVARY HOVARY
75	NEW	1	I DON'T EVEN KNOW YOUR NAME (COLUMBIA/SONY MUSIC)	ALAN JACKSON JACKSON

Includes weekly or increase in detections over the previous week. Negative of chart movement. Airplay awarded to those records which attain 3000 detections for the first time. *Volatility available. Casing number is for cassette only, or weight of cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette single availability. (T) TV or movie single availability. (W) Single availability. (X) CD single availability. © 1995, Contemporary Communications.

HOT COUNTRY RECURRENTS

1	2	2	FOR A CHANGE (COLUMBIA/SONY MUSIC)	NEAL MCCOY MCCOY
2	1	2	OLD ENOUGH TO KNOW BETTER (COLUMBIA/SONY MUSIC)	WADE WAVER WAVER
3	5	4	GONE COUNTRY (COLUMBIA/SONY MUSIC)	ALAN JACKSON JACKSON
4	4	3	MY KIND OF GIRL (COLUMBIA/SONY MUSIC)	COLLIN RAYE RAYE
5	3	1	LIPSTICK PROMISES (COLUMBIA/SONY MUSIC)	GEORGE STRAIT STRAIT
6	9	5	FROM MAN (COLUMBIA/SONY MUSIC)	JOE DIFFIE DIFFIE
7	1	1	YOU'NT MAKE A HEART LOVE SOMEBODY (COLUMBIA/SONY MUSIC)	GEORGE STRAIT STRAIT
8	7	9	SO SORRY THE BIG D (COLUMBIA/SONY MUSIC)	MARK CHESNUTT CHESNUTT
9	5	6	TAKE ME AS I AM (COLUMBIA/SONY MUSIC)	KEITH HALL HALL
10	3	7	THIS TIME (COLUMBIA/SONY MUSIC)	SAWYER BROWN BROWN
11	8	10	IF I COULD MAKE A LIVING (COLUMBIA/SONY MUSIC)	CLAY WALKER WALKER
12	11	9	NOT A MOMENT TOO SOON (COLUMBIA/SONY MUSIC)	LITTLE TEXAS TEXAS
13	—	1	AMY'S BACK IN AUSTIN (COLUMBIA/SONY MUSIC)	TRACY LAWRENCE LAWRENCE

14	15	15	18	AND A LITTLE (COLUMBIA/SONY MUSIC)	LITTLE TEXAS TEXAS
15	13	15	17	LIVING ON LOVE (COLUMBIA/SONY MUSIC)	ALAN JACKSON JACKSON
16	17	14	14	WE'VE GOT TONIGHT (COLUMBIA/SONY MUSIC)	JOHN MICHAEL MONTGOMERY MONTGOMERY
17	14	12	25	KEE'S AND OOO'S (AN AMERICAN GIRL) (COLUMBIA/SONY MUSIC)	TRISHA YEARWOOD YEARWOOD
18	18	18	6	MI VIDA LOCA MY CRAZY LIFE (COLUMBIA/SONY MUSIC)	FRAM TILLIS TILLIS
19	23	20	24	DOWN ON THE FARM (COLUMBIA/SONY MUSIC)	TIM MCGRAW MCGRAW
20	19	21	33	THE GREAT CHEATIN' RIND (COLUMBIA/SONY MUSIC)	NEAL MCCOY MCCOY
21	16	28	19	SOMEWHERE IN THE VICINITY OF THE HEART (COLUMBIA/SONY MUSIC)	SHEENANDON ANDERSON ANDERSON
22	20	13	3	BEND IT UNTIL IT BREAKS (COLUMBIA/SONY MUSIC)	JOHN ANDERSON ANDERSON
23	17	11	4	THE BROTHER IN THE VICINITY OF THE HEART (COLUMBIA/SONY MUSIC)	SHEENANDON ANDERSON ANDERSON
24	—	20	20	THIRD ROCK FROM THE SUN (COLUMBIA/SONY MUSIC)	JOE DIFFIE DIFFIE
25	21	17	14	IF YOU GOT LOVE (COLUMBIA/SONY MUSIC)	JOHN MICHAEL MONTGOMERY MONTGOMERY

Volatility available. Airplay awards are those which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. (C) Cassette single availability is not indicated on the recurrent chart.

Country Radio Seminar Picks Committee 26-Member Group Chosen For Scheduled 1996 Confab

By Edward Morris

NASHVILLE—Country Radio Broadcasters has announced its agents committee for the Country Radio Seminar. The 26-member committee is chaired by Beverly Fedrizzi, affiliate manager of Tribune Radio Networks.

The members are Maris Bruner, Insight Management, Phoenix; Susan Turner, Shindler-Turner Promotions, Nashville; Gary Krantz, MJI Broadcasting, New York; Anne Weaver, Nashville;

Mark Edwards, ABC/SMM, Dallas; T.K. Kimball, T.K.O. Management, Nashville; Bob Bartolomeo, Westwood One, New York; Greg Cole, WPOC Baltimore; Don Paul Egan, WJLA-TV, Washington, D.C.; Springfield, Mo.; Joel Rash, Joel Rash Associates, Langhorne, Pa.; Tim Kelly, Premier Radio Networks, Los Angeles; Thom Williams, Lake Kiraire, N.Y.; Ken Tucker, Warner/Reprise Records, Nashville.

And Bob Duschesse, WQCB Bangor, Maine; Ray Randall, KRPM

Seattle; Chuck Stevens, WQXX Youngstown, Ohio; Katie Wellman, KAYC/F402 Beaumont, Texas; Larry Faregiz, KYCY San Francisco; Tim Roberts, KDKR Seattle; Wally Giese, Freaton, WATU Philadelphia; Wade Jessen, Billboard, Nashville; Leslie Scheinman, KEJY Minneapolis; Ray Masline, WJL St. Louis; Andrea Martin, KMPS Seattle; and Paul Martini, KXAN San Francisco.

The 1996 CRS conf will be held Feb. 28-March 2 in Nashville.



by Wade Jessen

TOP HATS: While John Michael Montgomery's "I Can Love You Like That" (Alliant) retains the top spot on Billboard's Hot Country Singles & Tracks chart for a third week, Tracy Byrd's "The Keeper Of The Stars" (MCA) holds stubbornly to the No. 2 slot. Montgomery's self-titled album stays at No. 1 on Top Country Albums after debuting in the top spot five weeks ago. Traditional male country artists dominate the uppermost part of our singles chart, with seven of the top 10 being solo performers in the "last act" category.

GREENER GRASS: The exposure of bluegrass loyalist Alison Krauss to the mainstream country audience rolls full-speed ahead as "When You Say Nothing At All" (ENA) leads our Airplay honorees, moving 24-18 on Hot Country Singles & Tracks. The track appears on the ENA Keith Whitley tribute project as well as on Krauss' own "Now That I've Found You" (Rounder). The Krauss set wins as Greatest Gainer on Top Country Albums, posting a gain of more than 2,500 units and jumps 40-33 on the Billboard 200. Meanwhile, the Whitley tribute moves 57-34 on Top Country Albums, gaining 12% over the previous week and debuts at No. 179 on the Billboard 200.

New production-room versions of "When You Say Nothing At All" continue to emerge at radio, including Krauss' version with the original Whitley cut. The Nashville radio audience began enjoying a customized version on WSM-FM, which was created recently by midday personality Bruce Sherman.

UNSEASONABLY WARM: Although country radio traditionally leans toward uptempo material during the spring and summer months, our three Airplay winners this week are ballads. In addition to "When You Say Nothing At All" by Alison Krauss, the new song by Columbia's Wade Hayes, "The Still Dancing With You" (#21-19), and "Texas Tornado" by Atlantic's Ben Weasel (95-50) surpass the 5,000-debut benchmark for Airplay status.

The debuts on Hot Country Singles & Tracks provide a striking contrast in tempo value. Of the eight songs making their initial appearances, seven are medium to uptempo. Vince Gill (MCA) takes Hot Shot debut honors at No. 63 with "You Better Think Twice," Debbi Rowe, Akina Doolittle at No. 65 with "That Ain't My Truck," Shauna Tynes (Mercury) appears for the first time with "Any Man Of Mine" at No. 66. George Ducas (Liberty) debuts at No. 68 with "Hello Rock World," the Mavericks (MCA) enter at No. 72 with Bruce Springsteen's "All That Heaven Will Allow," Atlantic's Confederate Railroad debuts at No. 73 with "When And Where," and "I Don't Even Know Your Name," an album cut by Ariana's Alan Jackson, enters at No. 75. The lone ballad debuting this week belongs to Bryan White and "Someone Else's Star" (Amp!.) at No. 78.

PICK UP THE PACE: Ty Herndon's "What Mattered Most" receives the weekly Procaster award on Top Country Albums (15-49) with an 18% increase over its debut-week sales. After making a debut at No. 1 last week on our Heatseekers chart, Herndon's debut for Epic rises Impact status this week with a 101-48 jump on the Billboard 200.

COUNTRY SINGLES A-Z HIGHLIGHTS/PERFORMANCE RIGHTS/SHEET MUSIC

- 118** **PHYSHER** - Learning Day (Dove) Debut
19 **ARNDT** (Gibson Stars) (Mercury) New ACAP/RS
41 **BOB DYLAN** (Mercury) New ACAP/RS
33 **BOB DYLAN** (Mercury) New ACAP/RS
28 **BOB DYLAN** (Mercury) New ACAP/RS
31 **BOB DYLAN** (Mercury) New ACAP/RS
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2 **BOB DYLAN** (Mercury) New ACAP/RS
1 **BOB DYLAN** (Mercury) New ACAP/RS

MARTY RAYBON AT LIBERTY IN GOSPEL

(Continued from page 51)

velop Christian country product, but he does see Sparrow as a place where mainstream artists like Daniels and Raybon can record and release Christian music.

Hearn plans a concentrated push beyond the Christian audience to mainstream music fans. To help make mainstream country fans aware of the project, Sparrow is working with Country America magazine on a cross-promotion campaign for the record. "We're running advertising in Country America, and we're giving Country America a panel inside of the Marty Raybon record promoting subscriptions to their magazine," Hearn says.

Sparrow also plans to push Raybon's new CD in major Christian radio markets. America's both to give away 15,000 Christian country samplers and a special flip promoting the Daniels album, along with Raybon's new CD, and the Sparrow "Country Salute" album. The eight-song sampler will feature two songs from the latter project, as well as cuts by Daniels, Raybon, and Sparrow's Susan Ashton, a country-tinged Christian artist who opened for Garth Brooks on his European tour last fall.

There will be a three-song Raybon CD released to radio. "It's going to be a cross-format release," says Hearn. (The track) "Peace Of Loving You" will be... our first single to contemporary Christian radio, both AC and inspirational formats. It's a very crossover-sounding country single.

We're also going to release "Daddy Talk To Jesus." That will be our first song to positive country and Christian country. The third song on the sampler is "Let Us Enjoy The Lord." That will be our first single focused toward Southern gospel."

The first video from the album will be "Daddy Talk To Jesus," and plans for it to be released in early July in advance of the album's release. The video will be serviced to mainstream country outlets as well as Christian video outlets. The clip will also be promoted to dance clubs via independent promoters who target that market.

Meanwhile, Shenandoah's first Liberty album, "In The Verity Of The Heart," remains active in the 19th week on the Billboard Top Country Albums chart. The album's second sin-

HAY HOLLER RECORDS MAKES ITS MARK

(Continued from page 51)

as Bias in Springfield, Va.; Big Ma, Kennington, Md.; Warehouse Recording, Galax, Va.; Top O' The Hill, Nashville; River Truck, Louisa, Ky.; and Double Six, Ferrum, Va.

On average, Hay says, albums cost him \$2,000-\$5,000 each to make. For reasons of economy, he presses a minimum of 1,000 CDs and 1,000 cassettes for each new title. Within the past two years, he says, CDs and cassettes sell about evenly.

"We've done a major portion of our

sales through mail order," Hay says, "but we do have a couple of distributors, and I'm working diligently to expand that." His major distributors are Record Dept in Rosanoke, Va., and Foye in Lansing, Mich. Hay says he is close to an agreement with Brydette in West Sacramento, Calif.

"We're making money on the projects," he says. "It's taken longer than I hoped to get into a profitable situation. But that's the life in a start-up business."

- 49** **THE BEATLES** (Capitol) New ACAP/RS
48 **THE BEATLES** (Capitol) New ACAP/RS
47 **THE BEATLES** (Capitol) New ACAP/RS
46 **THE BEATLES** (Capitol) New ACAP/RS
45 **THE BEATLES** (Capitol) New ACAP/RS
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10 **THE BEATLES** (Capitol) New ACAP/RS
9 **THE BEATLES** (Capitol) New ACAP/RS
8 **THE BEATLES** (Capitol) New ACAP/RS
7 **THE BEATLES** (Capitol) New ACAP/RS
6 **THE BEATLES** (Capitol) New ACAP/RS
5 **THE BEATLES** (Capitol) New ACAP/RS
4 **THE BEATLES** (Capitol) New ACAP/RS
3 **THE BEATLES** (Capitol) New ACAP/RS
2 **THE BEATLES** (Capitol) New ACAP/RS
1 **THE BEATLES** (Capitol) New ACAP/RS

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 13, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	JOHN MICHAEL MONTGOMERY LARI & NUMBER ONE DISTRIBUTION LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	JOHN MICHAEL MONTGOMERY	1
*** No. 1 ***					
2	2	2	GARTH BROOKS & LIBERTY TRAVEL (CD 9615 98)	THE HITS 1	1
3	3	47	TRACY BRIND & MCA (098) (CD 9615 98)	NO CROQUIN' MAN	3
*** Greatest Gainer ***					
4	4	5	ALISON KRAUSS NOW THAT I'VE FOUND YOU A COLLECTION		4
5	5	4	TY HERON WHAT MATTERED MOST		5
6	6	8	JEFF FOWKORTH & WARNER BROS. (45124) (CD 9615 98)	YOU MIGHT BE A REDNECK IF...	3
7	6	12	SHANIA TWAIN MERCURY (22286) (CD 9615 98)	THE WOMAN IN ME	7
8	7	6	GEORGE STRAIT & MCA (1206) (CD 9615 98)	LEAD ON 1	1
*** PACEMAKER/HEATSEEKER IMPACT ***					
9	15	—	TY HERON WHAT MATTERED MOST		9
10	17	27	TRACY LAWRENCE & ATLANTIC (82548) (CD 9615 98)	I SEE IT NOW 9	9
11	14	14	ALABAMA & MCA (64410) (CD 9615 98)	GREATEST HITS VOL. 3	11
12	6	11	SWISSY BROWN & CUBA (7788) (CD 9615 98)	GREATEST HITS 1990-1995 5	5
13	12	6	TRAVIS YEARWOOD & MCA (1202) (CD 9615 98)	THINKIN' ABOUT YOU 3	3
14	7	43	JOE DIFFIE & EPC (4975509) (CD 9615 98)	THIRD ROAD FROM THE SUN 6	6
15	13	10	CLAY WALKER & CAPRI (24848) (CD 9615 98)	IF I COULD MAKE A WIVING 4	4
16	13	7	VARIOUS ARTISTS NASCAR: BURNIN' UP THE SUN 33		33
17	16	15	THE TRACTORS & ARISTA (18728) (CD 9615 98)	THE TRACTORS 2	2
18	16	12	THE MAYBEKS & MCA (908) (CD 9615 98)	WHAT A CRYING SHAME 8	8
19	21	20	ALAN JACKSON & ARISTA (41828) (CD 9615 98)	WHO I AM 1	1
20	24	17	WIDE HATERS OLD FASHION TO KNOW BETTER 36		36
21	23	22	BROOKS & DUNN & ARISTA (1876) (CD 9615 98)	WALKIN' ON LINDSEY 1	1
22	23	26	DAVID BALL & WARNER BROS. (49562) (CD 9615 98)	SHAMEIN' PEARLS 6	6
23	16	53	REBA MCKENZIE & MCA (1206) (CD 9615 98)	READ MY MIND 7	7
24	25	6	JOHN BERRY STANDIN' ON THE EDGE 22		22
25	24	18	JOHN GILL & MCA (1204) (CD 9615 98)	WHEN LOVE FINDS YOU 2	2
26	27	21	MARY CHAPIN CARPENTER & CO. (4088) (CD 9615 98)	STONKS IN THE RAIN 1	1
27	26	26	JOHN MICHAEL MONTGOMERY & ATLANTIC (82548) (CD 9615 98)	KODKIN' IT UP 1	1
28	28	16	NATAL MCCOY YOU GOTTA LOVE THAT 10		10
29	29	31	PEETY LOVELLSS & EPC (448550) (CD 9615 98)	WHEN FALLIN' ANGELS FLY 6	6
30	33	51	TRAVIS TRITT & WARNER BROS. (4502) (CD 9615 98)	TEN FEET TALL & BULLETPROOF 3	3
VARIOUS ARTISTS					
31	28	19	COMA TOGETHER: AMERICA SALUTES THE BEATLES LIBERTY (2172) (CD 9615 98)		13
32	32	43	LARI WHATELA WISHES 24		24
33	31	34	TOBY KEITH & POLYGRAM (24247) (CD 9615 98)	BOONDOOM 6	6
34	37	28	VARIOUS ARTISTS KEITH WHATELA: TRIBUTE ALBUM 34		34
35	38	32	HANK WILLIAMS, JR. HOLD WILD 18		18

Albums with the greatest sales gains this week. * Recording industry's estimate of sales of \$500,000 or more. ** Album certification for sales of 1 million units, with multi-platinum status indicated by a number following the symbol. † Artist's induction in a notable form. ‡ Top price. \$ and \$995 labels are suggested retail prices. †† Price includes CD, and other CD prices are equivalent prices, which are projected from other prices. Greatest Gainer shows chart largest unit increase. Pacemaker indicates biggest percentage growth. Heatseeker Impact shows albums removed from the charts. ** indicates past or present Heatseeker title. © 1995, Billboard/SPI Communications and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan
FOR WEEK ENDING MAY 13, 1995

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	PATSY CLINE & MCA (127) (CD 9615 98)	GREATEST HITS VOL. 1	28
2	2	2	HANK WILLIAMS, JR. (CD) 9738 (CD 9615 98)	GREATEST HITS VOL. 1	28
3	3	3	REBA MCKENZIE & MCA (0797) (CD 9615 98)	GREATEST HITS 296	296
4	4	4	KEITH WHATELA & MCA (2077) (CD 9615 98)	GREATEST HITS 50	50
5	5	5	GEORGE STRAIT & MCA (2099) (CD 9615 98)	GREATEST HITS VOL. 2	288
6	7	6	THE CHAMBERLAIN BAND & MCA (1064) (CD 9615 98)	GEORGE STRAIT'S GREATEST HITS	290
7	8	7	THE BEATLES A DECADE OF HITS		288
8	6	6	GEORGE JONES & WARNER BROS. (4502) (CD 9615 98)	SUPER HITS 133	133
9	12	9	HANK WILLIAMS 24 GREATEST HITS 114		114
10	11	10	JOHN ANDERSON & MCA (41279) (CD 9615 98)	MEMPHIS WILD 13	13
11	—	—	CONFEDERATE BALRAOD & ATLANTIC (82548) (CD 9615 98)	CONFEDERATE BALRAOD 4	4
12	11	11	MARY CHAPIN CARPENTER & COLUMBIA (4077509) (CD 9615 98)	SHOOTING STARS IN THE DARK 30	30
13	10	10	PATSY CLINE THE PATSY CLINE STORY 42		42
14	14	14	WAYNE JENNINGS & MCA (8108) (CD 9615 98)	GREATEST HITS 84	84
15	15	15	VINCE GILL & MCA (1043) (CD 9615 98)	POCKET FULL OF GOLD 36	36
16	13	13	GEORGE STRAIT & MCA (2450) (CD 9615 98)	TEN TRAVELERS 51	51
17	—	—	GARTH BROOKS & LIBERTY TRAVEL (CD 9615 98)	GARTH BROOKS 1	1
18	16	16	TRAVIS TRITT & WARNER BROS. (4502) (CD 9615 98)	IT'S ALL ABOUT YOU CHANGE 79	79
19	17	17	ALABAMA & MCA (4867) (CD 9615 98)	ALABAMA LIVE 2	2
20	18	18	ANN HURRAY & LIBERTY (40252) (CD 9615 98)	GREATEST HITS 142	142
21	22	21	GARTH BROOKS & LIBERTY (40775) (CD 9615 98)	ROVIN' THE WIND 1	1
22	19	19	KEITH WHATELA & MCA (4441) (CD 9615 98)	DON'T CLOSE YOUR EYES 2	2
23	25	23	ALAN JACKSON & ARISTA (41828) (CD 9615 98)	HERE IN THE REAL WORLD 1	1
24	24	24	TANTA TUCKER & WARNER BROS. (4502) (CD 9615 98)	GREATEST HITS 30	30

THE Billboard Latin 50™

Chart based on sales of Latin pop and rock LPs, EPs, singles, compilations, and jukebox plays.

WEEK	WEEKS ON CHART	ARTIST	SONG & ALBUM/RECORDING LABEL	TITLE
		*** No. 1 ***		
1	1	SELENA	AMOR PROHIBIDO	AMOR PROHIBIDO
2	2	SELENA	LA VIDA ES UN VIAJE	LA VIDA
3	3	SELENA	LA VIDA ES UN VIAJE	17 SUPER ÉXITOS
4	4	SELENA	LA VIDA ES UN VIAJE	ENTRE A MI MUNDO
		*** GREATEST GAINER ***		
5	1	GIYPSY KINGS	THE BEST OF GIYPSY KINGS	THE BEST OF GIYPSY KINGS
6	1	SELENA Y GRACIELA BELTRÁN	LA VIDA ES UN VIAJE	LA VIDA ES UN VIAJE
		*** HOT SHOT DEBUT ***		
7	NEW	MANA	CUANDO LOS ANGELES LLORAN	CUANDO LOS ANGELES LLORAN
8	NEW	LOS TIGRES DEL NORTE	EL CAMPAL	EL CAMPAL
9	4	VARIOUS ARTISTS	HERENCIA EN LA CALLE # 95	HERENCIA EN LA CALLE # 95
10	36	LUIS MIGUEL	SEGUINDO ROMANCIANDO	SEGUINDO ROMANCIANDO
11	3	LA MAFIA	EN VIVO	EN VIVO
12	17	GLORIA ESTEFAN	MI TIERRA	MI TIERRA
13	37	INDIA	CACEN QUE SOY	CACEN QUE SOY
14	4	LITTLE JOE	REUNION 95	REUNION 95
15	22	EMILIO	SOUNDWAVE	SOUNDWAVE
16	18	IBONDO	ROMPIENDO BARRERAS	ROMPIENDO BARRERAS
17	NEW	REY LUZ	EN CUERPO Y ALMA	EN CUERPO Y ALMA
18	20	LA DIFERENCIA	LA DIFERENCIA	LA DIFERENCIA
19	13	CAILLOS VIVES	CLASICOS DE LA PROMOCION	CLASICOS DE LA PROMOCION
20	67	LUIS MIGUEL	ROMANCIANDO	ROMANCIANDO
21	15	THE BARRIO BOYZ	UNA VEZ MAS	UNA VEZ MAS
22	11	GARY MOSS	SOY EL AMARRO	SOY EL AMARRO
23	19	VARIOUS ARTISTS	DULCE EN LA CALLE # 95	DULCE EN LA CALLE # 95
24	27	MANA	CONJUNTO LOS BUKIS	CONJUNTO LOS BUKIS
25	18	PEDRO FERNANDEZ	MI FORMA DE SENTIR	MI FORMA DE SENTIR
26	28	MANA	EN VIVO	EN VIVO
27	13	RICK TREVIÑO	UN RAO DE LUZ	UN RAO DE LUZ
28	19	GIYPSY KINGS	GIYPSY KINGS	GIYPSY KINGS
29	20	LINDA RONSTADT	CANCIONES DE MI PADRE	CANCIONES DE MI PADRE
30	22	ELIDA Y AVANTE	ALREVEZ	ALREVEZ
31	34	GIYPSY KINGS	SOVE A LA LIBERTÉ	SOVE A LA LIBERTÉ
32	17	LIBERACION	PARA ESTAR CONTIGO	PARA ESTAR CONTIGO
33	25	DANIEL MACHOS	GRACIAS MUJER	GRACIAS MUJER
34	26	J. LUCAS DOMINGO	DE MI ALMA LATINA	DE MI ALMA LATINA
35	30	GRACIELA DEL TRAM	TE SIEMPRE	TE SIEMPRE
36	17	WILLIE COLON & RUBEN BLANCO	TRIS LA TORRENTADA	TRIS LA TORRENTADA
37	26	OLGA TANOH	SENTIR EL AMOR	SENTIR EL AMOR
38	45	RUBEN DE BLASIO	PRIMO DE AMERICA 2	PRIMO DE AMERICA 2
39	50	LOS TIGRES DEL NORTE	LOS DOS FLEBES	LOS DOS FLEBES
40	37	SOUNDTRACK	THE MARRIO KINGS	THE MARRIO KINGS
41	44	JARINE Y LOS CHAMACOS	COMO TE LLAMAS PALOMAR	COMO TE LLAMAS PALOMAR
42	20	JERRY FEVERA	LO NUEVO Y LO MEJOR	LO NUEVO Y LO MEJOR
43	67	FAMA	EMBARAZO	EMBARAZO
44	RE-ENTRY	THE TOWNSON BOYS	TRIS RAMATIS	TRIS RAMATIS
45	25	LA TRICIA P. JIMENEZ	HERMANOS AMARRO	HERMANOS AMARRO
46	17	JULIO SILEBIAN	SOY JUDIO	SOY JUDIO
47	18	ANA GABRIEL	JEREMY Y MARY	JEREMY Y MARY
48	40	LOS TIGRES DEL NORTE	16 NOVEDADES MUSICALES	16 NOVEDADES MUSICALES
49	37	DANIEL MACHOS	LA ESTRELLA DE LOS BARRILES	LA ESTRELLA DE LOS BARRILES
50	18	EL GENERAL	ES MUNDICIL	ES MUNDICIL

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GIYPSY KINGS	1 VARIOS ARTISTAS	1 SELENA
2 MANA	2 GLORIA ESTEFAN	2 SELENA
3 LUIS MIGUEL	3 INOXA	3 SELENA
4 CAILO VIVES	4 REY LUZ	4 SELENA Y GRACIELA BELTRAN
5 LAKE MICHIGAN	5 VARIOS ARTISTAS	5 LAKE MICHIGAN
6 THE BARRIO BOYZ	6 WILLY COLON & RUBEN BLANCO	6 LOS TIGRES DEL NORTE
7 MANA	7 OLGA TANOH	7 LA MAFIA
8 SELENA	8 RUIBEN DE BLASIO	8 LITTLE JOE
9 GIYPSY KINGS	9 LOS TIGRES DEL NORTE	9 SOUNDWAVE
10 SELENA Y GRACIELA BELTRAN	10 EL GENERAL	10 IBONDO
11 MANA	11 VARIOS ARTISTAS	11 LA DIFERENCIA
12 PEARLO RAY	12 LOS TIGRES DEL NORTE	12 GARY MOSS
13 JULIO SILEBIAN	13 JULIO SILEBIAN	13 VARIOS ARTISTAS
14 RICCO DURCAL	14 RICCO DURCAL	14 RICCO DURCAL
15 SONIA AYERBE	15 SONIA AYERBE	15 SONIA AYERBE
16 JERRY FEVERA	16 JERRY FEVERA	16 JERRY FEVERA
17 JERRY FEVERA	17 JERRY FEVERA	17 JERRY FEVERA
18 JERRY FEVERA	18 JERRY FEVERA	18 JERRY FEVERA
19 JERRY FEVERA	19 JERRY FEVERA	19 JERRY FEVERA
20 JERRY FEVERA	20 JERRY FEVERA	20 JERRY FEVERA



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WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	15	SELENA 4 weeks at #1	FOTOS Y RECUERDOS * NO ME OLVIDO MAS
2	2	11	LA MAFIA 2 WEEKS AT #1	TOMA MI AMOR * NO ME OLVIDO MAS
3	4	26	SELENA	* NO ME OLVIDO MAS
*** AIRPOWER ***				
4	NEW #1	1	M. A. SOLIS Y LOS BUKIS	UNA MUJER COMO TU * UN VIVO
5	9	11	THE BARRIO BOYZZ	* UN VIVO
6	10	21	ROCHU DURCAL	VESTIDA DE BLANCO
7	3	8	LOS DINNOS	EL TAXISTA
8	8	17	CLAUDIO	VEN SIENTE A MI * UN VIVO
9	14	18	BONICO	ESA MUJER * UN VIVO
10	7	5	INDUSTRIA DEL AMOR	SIEMPRE TE VOY A QUISIERO
11	17	5	LIBERACION	¡ ESEA * UN VIVO
12	5	16	BONICO	QUE NO ME OLVIDE * UN VIVO
*** AIRPOWER ***				
13	NEW #1	1	M. A. SOLIS Y LOS BUKIS	SI YA NO TE VUELVO A VER * UN VIVO
14	13	9	BANDA RITMO ROJO	MI CORAZON ES UN * UN VIVO
15	21	25	WILKINS	QUE ME PASA CONTIGO * UN VIVO
16	17	17	JOHNNY INEIRA	SE PARECE TANTO A TI * UN VIVO
17	5	6	LOS TIGRES DEL NORTE	LA FAMA DE LA FAMA * UN VIVO
18	NEW #1	1	GARY HORRIS	* POR FAVOR CORAZON * UN VIVO
19	20	30	REY SMOG	ESTAMOS SOLOS * UN VIVO
20	17	14	LOS FUGITIVOS	SI TE VAS * UN VIVO
21	29	—	LUIS MIGUEL	DE LEJOS * UN VIVO
22	15	—	M. A. SOLIS Y LOS BUKIS	PERDIDO A LA VIDA * UN VIVO
23	15	17	CHRISTIAN	ADUJ * UN VIVO
24	15	—	LOS GUARDIANES DEL AMOR	CORAZON ROMANTICO * UN VIVO
25	22	—	EDUWITA NAZARIO	NO PUEDE OLVIDARTE * UN VIVO
26	29	—	ELSA GARCIA	QUEZ * UN VIVO
27	28	22	PEDRO FERNANDEZ	MI FORMA DE SENTIR * UN VIVO
28	19	13	ALVARO TORRES	* REENCENTRO * UN VIVO
29	38	—	HELENE	MIO * UN VIVO
30	29	3	TAYLOR & FULTZ	* UN VIVO
31	15	12	FAMA	* AMOR PERDIDO JAMAS * UN VIVO
32	NEW #1	1	GRACIELA BELTRAN	* ESTAN LLEVANDO LAGRIMAS * UN VIVO
33	31	32	JULIAN	ENTRE EL YA Y NO * UN VIVO
34	NEW #1	1	OLGA TANON	YA ME CANSÉ * UN VIVO
35	38	—	LA DIFERENCIA	* LINDA CHAPARRITA * UN VIVO
36	27	46	ROSARIO	* ESTOY ADUJ * UN VIVO
37	24	24	LUCERO	QUERER SOY TU * UN VIVO
38	34	27	LA TRINIA F	LAGRIMAS * UN VIVO
39	RE-ENTRY	3	MIMI IBARRA	NO PUEDE SER * UN VIVO
40	31	—	LOS CAMARANTES	QUE REITE ASI * UN VIVO

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by John Lannert

CONFERENCE TAKES SHAPE: Nearly all the facilitators, panelists, and showcase artists have been confirmed for Billboard's Sixth Annual International Latin Music Conference, scheduled to take place June 5-7 at the Hotel Intercontinental in Miami. Here is the conference's updated lineup of activities:

JUNE 5: Opening night cocktail party and live showcase sponsored by Americarte. Artists scheduled to perform are Los Tigres del Norte, Los Hermanos Rosario, Kiara, Albita, and Corazón Gitano.

JUNE 6: Keynote address by songwriter/producer K.C. Porter, president of Insignia Music Publishing Co. Scheduled panels are "Latin Rock" and "Spain: A European Gateway For Latin Music," which is being sponsored by Sociedad General de Autores de España.

Facilitators confirmed for "Latin Rock" are producer/recording artist Gustavo Santaolalla; Bruce del Granado, VP of music and talent relations of MTV Latino; and Jessa López, VP-Latin North America of EMI International. The facilitator format is employed for this panel and "Latin Music Goes To The Movies" to stimulate interaction among attendees.

Panelists confirmed for the seminar "Spain: A European Gateway For Latin Music" are Eva Cabrera,

director of syndicated programs of Cadena SVR; Pino Saggioeco, chairman of Pino Saggioeco S.L.; Francis Caberas, president administrative board/general director of Asia Tienes de Opositores S.A.; D. Emilio Garcia, director, North America/Caribbean of SGAE; and Jorge Gómez, general director of Crab Ediciones Musicales. The moderator of the Spain panel is Eduardo "Teddy" Bañista, executive VP of SGAE.

In addition, SGAE is sponsoring a showcase of artists from Spain. The showcase bill is currently being finalized.

JUNE 7: Two panels—"Latin Music Market 101: Everything You've Ever Wanted To Know About The U.S. Latin Market" and "Latin Music Goes To The Movies"—are scheduled, along with Billboard's second Latin Music Awards.

Panelists confirmed for "Latin Music Market 101" are Rigoberto Orlaniga, sales director, domestic accounts of PolyGram Latino; Kathy Spanberger, senior VP of perumusic; Henry Cárdenas, president of Cardenas, Jander & Associates; Enrique Reyes, general manager of Regas; Pascale Hill Ward, general manager of San Marino Entertainment; and John Lannert, Latin America/Caribbean bureau chief of Billboard.

Facilitators confirmed for "Latin Music Goes To The Movies" are Jill-Benita Bonista, president of J&B.

(Continued on next page)



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LATIN NOTAS

(Continued from preceding page)

lybean Productions, and Toby Emmerich, senior VP of music at New Line Cinema.

Recording artists set to perform at the awards ceremony are California and India. In addition, the event is featuring its inaugural Latin Music Expo June 6-7. For more conference details, contact Maureen Ryan at 212-353-5002 or Angela Rodriguez at 305-441-9796.

ROENA AILING: Get well wishes go out to see percussionist Roberto Roena, 54, who is recovering from a stroke he suffered on April 20. The Mayaguez, Puerto Rico, native recently released an album, followed by the band's label debut, slated for release in July.

VIRGIN BRASIL BOWS: In a bid to snare a piece of the rapidly

expanding Brazilian market, Virgin Records has established a Brazilian label, Virgin Brasil. In a prepared statement, company GM João Paulo Mello says that Virgin's sales objective in its first year is 1 million units or a 1.4 market share.

Mello adds that Virgin Brasil is intent on signing domestic acts. The first artist signed to the label is Sr. Baiana, a six-piece group that fuses dancehall with Afro-Brazilian rhythms, baxão, batuá, and embolada. Sr. Baiana's first single is due out in June, followed by the band's label debut, slated for release in July.

REMEMBERING ELIS: In 1977 Brazil's legendary songstress Elis Regina decided to support her just-released album "Elis" by staging a concert with all the musicians who performed on the album.

Producer Zuzana Homem de Melo recorded Regina's amazing performance and kept the tapes. Last year, São Paulo-based Companhia de Audio used the latest restoration hardware to clean up the recording.

The tapes were then sent to New York, where arranger/keyboardist César Camargo Mariano—the musical director of the recording and Regina's husband at the time—fatted the sound with the addition of bass, keyboards, and strings.

São Paulo indie Vozes recently released the album, "Elis—Ao Vivo," to commemorate the 50th anniversary of Regina's birth. Already a 100,000-unit seller, "Ao Vivo" is a technical masterpiece, as well as an artistic triumph. At least two tracks, "Romaria," perhaps Regina's biggest hit in the '70s, and

"Cartomante," are more emotive and "Fugaredo," the classic version originally recorded on "Elis."

Regina died in 1982 of an accidental overdose of cocaine.

ROADWORK: La Mafia, José José, and the Barrio Boys are booked to headline "Cine De Mayo In The Park" on Sunday (7) at South El Monte, Calif. Sponsored by Hollywood sister stations KLVF-FM/KTNQ-AM, the lineup for the daylong fest is rounded out by Los Patitas del Caribe, Edinika Nazario, Camilo Sesto, Magneto, Paulina Rubio, Jorge Luis Cabrera, Los Carlos, and Banda 20-20. Slated to perform Friday (12) at S.O.B.'s in New York is Dible Dibia, the famed soul-jazz artist who has provided creative inspiration on Juan Luis Guerra

440's last pair of albums: "Arelho" and "Fugaredo." El Quaqueño II, a 10-hour music festival spotlighting unsigned Latino rock acts from Southern California, is slated to take place Saturday (13) at the Artistic Cultural Foundation in Lincoln Heights, Calif. The event is being organized by Club Rock En Español and El Sindicato del Artes. Tejano star Elia Lores, having embarked on an 18-city tour of Texas, is slated to play a weeklong swing through Mexico May 14-21. The Tejano star is slated to go into the studio later this summer.

STATESIDE BRIEFS: U.S. music publisher peermusic has named Laura Calve president, Latin American Operations. . . Atlán, a Latino rock imprint, has opened shop in San Francisco. An affiliate of JAMN Productions, the label expects to release four rock en español albums, plus a Spanish-language rock compilation this year. . . Antares Productions (management, booking, and promotion company) located in Montreal, has been sponsoring local monthly Latino shows called Styling. . . The duo's delightful a cappella outfit Vocal Sampling performed at the recent Oyé!, staged May 5 at the Metropolitan. Andrés Mendoza is Antares' founder.

Assistance in preparing this column was provided by Enor Poiso in São Paulo.

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BMG Argentina's Alejandro Lerner Goes Solo To Acclaim

■ BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—After spending many years performing with acts featuring only piano accompaniment, Lerner's decision was prompted by a Jan. 20 set he played here at La Casaca del Coca Coliseum.

"That concert evoked the warm feelings I used to have when I played clubs 15 years ago," says Lerner, who took the opportunity during the show to exercise his jazz chops and reveal his fondness for the music of late nuevo tango giant Astor Piazzolla.

Many of Lerner's fans have since shared his good vibrations. In April, the soft-spoken performer sold out 12 shows at the 500-seat La Plaza Theater here, among the distinguished recording artists who sat in with the light baritone during his sets were song stylist Sandra Mihanovich, folklorist, percussionist Chango Farlas Gómez, and ex-Seru Girán member David Leblón.

Brigged by the enthusiastic reception, Lerner plans to play intimate sets throughout Argentina beginning in June. In September, Lerner expects to launch a monthly Latin American swing, among the latest BMG Argentina album—"Permisio De Volar," released last October—has been certified platinum here (60,000 units sold) and includes compositions ranging from tender romantic duos to sweeping power ballads. The album has been released in Argentina, Spain, and the U.S.

According to BMG Argentina MD Enrique Peres-Fogwill, "Lerner" has a strong following as a composer." Peres-Fogwill says total sales in Latin America of "Permisio De Volar" have reached 250,000, a big step like previous international may finally take place."

De Volar" were co-produced by Lerner and Humberto Gatica, who also co-produced with Lerner the 1992 triple-platinum album "Amor Infinito."

"Testigos Del Sol," the new album's leadoff single, became a top radio hit here and also aired in a number of other countries, including La Mans, sponsor of Lerner's upcoming national tour. The follow-up single, "Sin Amor," also became a radio smash, featured in a stylish black-and-white video recalling the film "Casablanca."

Other album highlights include a new duet version of his 1982 hit "Por Un Minuto De Amor" with Air Supply's Graham Russell. The album's title comes from a song he composed and produced with David Foster.

"Permisio De Volar" was recorded at Capri Digital Studios, L.A. West, David Foster's studio, and Lerner's own El Pio Studios.

"Owning a studio was a pet project that began on a small scale, but it evolved into a two-year construction of an ambitious building funded with three partners," Lerner says. "Nowadays, it is very satisfying to work there and see other artists there recording such as King Crimson, Air Supply, Mercedes Sosa, Ratonero Paranoico, Lou Chabalero de la Quema, and Arlet Leyra."

Lerner harbors a long-cherished desire to attract a non-Latino audience. A handful of albums he recently was submitted to Celine Dion. His next album, slated for early 1996, will feature a guest performance by Roberta Flack.

"I'm learning a lot from performing in other countries and recording with real giants," Lerner says, "and my big step like previous international may finally take place."

LATIN TRACKS A-Z

- 115 TITLE (Producer—Living Day After Living Day)
- 20 AMOR PERFORMER (By Nelson)
- 25 ARIAS (Peruvian) (Columbia)
- 30 CONSUMO (Peruvian) (Columbia)
- 35 OJALAO (Peruvian) (EMI)
- 40 OJALAO (Peruvian) (EMI)
- 45 EL TRISTE (Venez. ASCAP)
- 50 ENTRE EL 16 Y EL 20 (ASCAP)
- 55 A USA (Venez. ASCAP)
- 60 ESTADOS UNIDOS (ASCAP)
- 65 ENTRE LOS UNOS Y LOS OROS (ASCAP)
- 70 ESTRETE (IT) (Bertone) (Columbia, J.A.M. & F.)
- 75 ESTE AÑO (ASCAP)
- 80 PAFOS (Copyrighted) (CASA DE LOS GRAN GRAN)
- 85 CUM ASCAP
- 90 LA FAMA DE LA FAMILIA (CASA DE LOS GRAN GRAN)
- 95 LAGRIMAS (Venez. EMI)
- 100 LUNA CALIENTE (Venez. ASCAP)
- 105 MORDAZA ALORO (Copyrighted)
- 110 MI FORMA DE SENTIR (Peruvian, SESAC)
- 115 MI FORMA DE SENTIR (ASCAP)
- 120 MI OJALAO (EMI) (EMI)
- 125 MI OJALAO (EMI) (EMI)
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Doves Soar, Comic Wigs Out, Newsies At Nashville's Gospel Music Week 1995

THE BIG SHOW: Nearly 2,000 paid registrants—a record—mingled with artists, record company personnel, volunteers, and members of the press at the Nashville Convention Center during the recent Gospel Music Week 1995. There were seminars, gospel bowed guitar, promoters, retailers, songwriters, and others in the industry, but most of all there was music at the Gospel Music Ass'n's annual gathering.

The week got off to a great start with an all-star showcase that included Amy Grant, IHM, Steven Curtis Chapman, and Twila Paris performing music from Word Records' new wonderful new album "My Unstod. For His Highest." The music contained all week as each label put on artist showcases. (See related story, page 10.)

The 38th annual Dove Awards celebrated the festival's April 27, and the general consensus was that this year's show was the best ever. Advertising revenues for the '95 Doves were 10 times greater than three years ago, with a record gross of \$3,700,000 compared to \$365,000 in 1992. The musical talent was impressive, as was the overall entertainment value. If anyone tuned into the Family Channel broadcast of the event expecting a stiff, solemn presentation, they were surprised—thanks in large part to writer Michael Nelson's script.

Everyone in the industry knows Gary Chapman has a crazy sense of humor (he quipped that when his wife, Amy Grant, walked into a room at home the family sang "Hail To The Chief"), but co-host Twila Paris was an unexpected delight. Posing in her third consecutive female vocalist accolade, she thanked multiple winner Steven Curtis Chapman's mother for having a boy. Chapman co-hosted his segment with CeCe Winans, who also displayed comical wit.

The funniest moments belonged to comedian Mark Lowry. One of many hilarious toped segments showed him trying to sneak into the Doves wearing good man's dress and wig and pretending to be a member of Point Of Grace.

He joined Bill Gather on stage to co-host a portion of the evening, and remained in the momentum with Gather hair jokes, some of which were provided by collaborator Marsha Bolton, a longtime

writer for Bob Hope.

The Doves capped a great week for Lowry. On Monday he won the prestigious Gary Nutt Comedy Award for the second time. Another highlight came when Ward presented him a gold plaque for his recent video, "Worth In Mission." Lowry modestly attributes his success to human nature. "People love to laugh," he says. "People have always loved to laugh. That's not anything new."

Comedy stations and comedy programs have really taken off," he adds. Lowry is being courted by INSP, the Inspiration Network, to become part of its Saturday night lineup, and there are possibilities at other networks, too.

NEWS, NEWS, NEWS: Among the stories that broke during GMA week was BMG's purchase of the remaining 50% of Houston Records, sister label Bode Dog, and Reunion Publishing, giving BMG full ownership of the Nashville-based companies. The labels will continue to be distributed through BMG Distribution and Word Distribution. Terry Hennings continues as Reunion president/CEO and will report directly to Arista/Nashville president Tim DuBois.

In an interview following the purchase, DuBois was extremely enthusiastic about Reunion becoming part of the Arista/Nashville family. "There are a lot of similarities in the companies," he said. "Both are music-driven companies, as opposed to marketing-driven companies."

When asked if he saw some of Arista's country acts releas-

ing product on Reunion in the same manner that Liberty artists Charlie Daniels and Marty Raybon have entered the Christian market via Sparrow, DuBois said, "Absolutely. The door is open, but I don't want to push or pull anyone through that door." He said Arista had been planning a Christian album featuring its roster, and four artists have already outed tracks, but no release date is set yet.

FREE AT LAST—AT LAST: One of the most anticipated events during GMA week was the studio preview of DC Talk's top film, "Free At Last—The Movie," produced by True Artist Management at Nashville's Hard Rock Cafe. The film was produced by Steve Zoell, Ken Carpenter, and True Artist's Don Pflue. Carpenter directed the film, which describes a "symphony of Madonna's 'Truth or Dare' and U2's 'Rattle And Hum.'"

The movie is scheduled to premiere Aug. 11 in Nashville and will be released nationally during GMA week (see below). Mark Borell's Borell Releasing ("Highlander II: The Quickening," Federico Fellini's "The Closter"), will distribute the film. Marketing will be handled by GS Entertainment. Promotion plans for the film include "Making Of The Movie" radio and TV specials as well as a special CD reviewing two tracks—"Wish We'd All Been Ready" and "Jesus Freak"—from DC Talk's upcoming album. The latter title is expected to be the disc's single out of the new album.

"This album is sure to be one of the year's most popular titles in the industry this year. The first major release since SoundScan's entry into the Christian field, the album could make a strong showing on the Billboard 200. If so, it would not only propel DC Talk, but Christian music as a whole.

NEW PUBLICATIONS: Further proof that Christian music is a hot commodity came with the announcement of two new consumer publications during GMA week. Warner Music Enterprises and CCM Communications have joined forces to launch Christian Music Crossroads, a monthly magazine debating in August. Each issue comes with a CD of Christian music by acts featured in that month's magazine. The magazine will also review mainstream products of interest to a Christian audience. Additionally, Council Communications Inc. unveiled the premiere issue of *Shout!*, its bi-monthly contemporary Christian publication. *Shout!* comes from the same company that issues CD Review and New Country; it also will include a CD sampler.

BRIEFLY: Steven Curtis Chapman will open four dates on Amy Grant's tour this summer in New York, Los Angeles, Chicago, and San Francisco. By the way, the white ribbons article was during the Dove Awards to show support for the victims of the Oklahoma City tragedy were Chapman's idea. He left the ribbons and a note in artists' dressing rooms... The Gospel Music Ass. has created the Army of Gospel Music Act to help develop new talent in the Christian field through educational seminars and talent competitions. This fall AGMA will hold events in Charlotte, N.C.; Dallas, Indianapolis, Mississippi; Orlando, Fla.; Philadelphia, Seattle; and Los Angeles... **Boyz n Da Hood** re-signed with Myrror Records during GMA week. Myrror's Becker was named SESAC's Christian songwriter of the year... **Michael W. Smith** was presented a gold record for his greatest-hits package "The First Decade 1983-1994"—a 10-track CD. Smith has earned the world's 30th recording by participating with Gene A. Communications to introduce two new projects—"Jars Of Clay" and "Imagine This"—on CD-ROM... **Kathy Troccoli** is the new spokesperson for Prison Fellowship Ministries. She'll be involved in the Angel Teri program and the Neighbors Who Care volunteer program... **Members of Big Ten Revival** were on hand during GMA to demonstrate their upcoming Ardent/Forefront CD. **Phil W. Smith** and his upcoming "Part Of The Mystery" album, will be on CD Plus... You can now find Amy Grant, Michael W. Smith, Petter, and other Christian artists on the Internet... **Benson Music Group** and **Z Music Television** have joined forces for the "Z-ing In Believing" retail campaign, which will let consumers who purchase two Benson cassette or CDs at full price receive a third free.



by Deborah Evans Price

Top Contemporary Christian


WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	50	KIRK FRANKLIN AND THE FAMILY	WORD 0443	NO. 1
2	25	AMY GRANT	WORD 0443	HOUSE OF LOVE
3	8	POINT OF GRACE	WORD 0408	THE WHOLE TRUTH
4	12	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	WORD 0443	SHOW UP!
5	41	STEVEN CURTIS CHAPMAN	SPARROW 1423CHORDANT	HEAVEN IN THE REAL WORLD
6	5	ANDREW	WORD 0761	CALL
7	13	HELEN BAYLOR	WORD 0443	THE LIVE EXPERIENCE
8	30	BEBE & CECE WINANS	SPARROW 1423CHORDANT	RELATIONSHIPS
9	81	MICHAEL W. SMITH	REUNION 0804WORD	FIRST DECADE: 1983-1993
10	19	NEWSBYS	STANSON 0614CHORDANT	GDING PUBLIC
11	14	4 HIM	REUNION 4008	THE RIDE
12	25	SANDI PATTI	WORD 0443	FIND IT ON THE WINGS
13	81	CARMAN	SPARROW 1423CHORDANT	THE STANDARD
14	18	TARX	WORD 0443	JOIN THE BAND
15	12	DALE K	FOREFRONT 2853CHORDANT	FREE AT LAST
16	15	MARGARET BECKER	SPARROW 0443CHORDANT	GRACE
17	26	TWILA PARIS	STANSON 0805CHORDANT	BEYOND A DREAM
18	17	PFR	SPARROW 1423CHORDANT	GREAT LENGTHS
19	21	STEVE GRACE	SPARROW 1423CHORDANT	PEOPLE NEED THE LORD
20	25	ASHTON/BECKER/DETOUR	SPARROW 1423CHORDANT	ALONG THE ROAD
21	18	AUDID ADRENALINE	FOREFRONT 2853CHORDANT	DON'T GENSOR ME
22	6	STEPHANIE HILLS	SPARROW 1423CHORDANT	PERSONAL INSPIRATIONS
23	16	JOHN SCHLITZ	WORD 0800	SHAKE
24	NEW	DINO	REUNION 4115	CLASSICAL PACE
25	18	POINT OF GRACE	WORD 0604	POINT OF GRACE
26	14	RAY BOLTZ	WORD 0473	MOMENTS FOR THE HEART
27	47	RAY BOLTZ	WORD STAFFRICK	ALLEANZA
28	7	MIKE ENGLISH	0308 7704	HEALING
29	14	KATHY TROCCELLI	REUNION 0405NACA	KATHY TROCCELLI
30	NEW	CLAY CROSS	REUNION 0725WORD	MY PLACE IS WITH YOU
31	31	MICHAEL CARD	SPARROW 0435CHORDANT	JOB IN THE JOURNEY
32	13	GARY CHAPMAN	REUNION 0804WORD	THE LIGHT INSIDE
33	22	CINDY MORGAN	WORD 0444	UNDER THE WATERFALL
34	25	NEW SONG	REUNION 2014	PEOPLE GET READY
35	21	MICHAEL CARD	SPARROW 1423CHORDANT	POEIMA
36	37	RICKY VAN SHELTON	COLUMBIA 44854	DON'T OVERLOOK SALVATION
37	32	MICHAEL W. SMITH	REUNION 0804WORD	CHANGE YOUR WORLD
38	25	JOHN GIBSON	BRANDSTROM 0004WORD	LOVE EDUCATION
39	NEW	BIG TEN REVIVAL	SPARROW 2312CHORDANT	BIG TEN REVIVAL
40	40	PHILLIPS, CRAIG & LEGG	STANSON 8006	LIFELINE

Records with the greatest sales gains this week. *Recording Industry Ass. of America (RIAA) certification by sales of 500,000 units. **RIAA certification by sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Albums include only available. **Albums listed past or present Hotlist/RIAA. © 1995, Billboard/RIAA Communications.

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SAVOY MY PURPOSE

Top Gospel Albums.

Compiled from a national survey of retail stores and each sales report's collected, compiled, and provided by 

WEEK	LAST	ARTIST	TITLE
1	2	3	4
1	1	KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN & THE FAMILY	★ No. 1 ★★ KIRK FRANKLIN AND THE FAMILY
2	2	THE NEW LIFE COMMUNITY CHURCH FEATURING JOHN P. KEET THE NEW LIFE COMMUNITY CHURCH	THE NEW LIFE COMMUNITY CHURCH FEATURING JOHN P. KEET
3	3	HELEN BATA HELEN BATA	THE LIFE EXPERIENCE
4	4	GAYLA WOMEN OF WORDSHIP ALPHA INT'L BLACKSTREET INTERNATIONAL INT'L	IT'S OUR TIME
5	5	SOULS OF BLACKNESS AFRICA TO AMERICA, THE JOURNEY OF THE DRUM	AFRICA TO AMERICA, THE JOURNEY OF THE DRUM
6	5	DOTS THE PEPLES ATLANTA INT'L 3800	ON TIME GOD
7	4	HEZEKIAH WALKER/EXPERIENCE CRUSADE CHORUS LIVE IN ATLANTA AT MOREHOUSE COLLEGE	HEZEKIAH WALKER/EXPERIENCE CRUSADE CHORUS
8	11	BEBE & CECI WINANS CARTER 2012	RELATIONSHIPS
9	7	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHORUS LIVE AT JACKSON STATE UNIVERSITY	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHORUS
10	8	THE CANTON SPIRITUALS SLACKBERRY BLOSSOMALAD	LIVE IN MEMPHIS
11	16	MISSISSIPPI MASS CHORUS MILAD 6103	IT REMAINS TO BE SEEN
12	13	FRED HAMMOND A RADICAL FOR CHRIST BENSON 4028	THE INNER COURT
13	10	STEPHANIE MILLS DEPT. OF CHURCH & SOCIETY	PERSONAL INSPIRATIONS
14	12	YOLANDA AMARIS TRIBUTE 9037	SAVE THE WORLD
15	14	MISSISSIPPI CHILDREN'S CHORUS MILAD 4460	A NEW CREATION
16	15	GOSPEL MUSIC WORKSHOP OF AMERICA/NATIONAL MASS CHORUS THE TORCHBEARERS OF EXCELLENCE/LIVE IN ATLANTA	GOSPEL MUSIC WORKSHOP OF AMERICA/NATIONAL MASS CHORUS
17	21	WILLIE NAIL JOHNSON AND THE NEW KEYSTONE LORD, TAKE US THROUGH	LORD, TAKE US THROUGH
18	25	TRAMANE HAWKINS COLUMBIA STATE	TO A HIGHER PLACE
19	25	INGRAM GOSPEL SINGERS DEPT. OF CHURCH & SOCIETY	MAKE MY HEART YOUR HOME
20	17	JAMES HALL & WORSHIP & PRAISE VIRGINIA 1110/1120/1130	GOD IS IN CONTROL
21	4	SLIM & SUPREME ANGELS INTERGROUND 9144	STAY UPON THE BLOOD
22	34	JOHN P. KEET VERITY 4300	COLORIBOND
23	18	A. ANNEED WORLD 4701/EPIC	THE CALL
24	30	DARYL COLE SPARROW 9144	THE COLLECTION
25	27	DOROTHY NORWOOD MILAD 4467	"LIVE" WITH THE GEORGIA MASS CHORUS
26	19	TAKE 5 WARNER BROS. 4130	JOIN THE BAND
27	8	THE ANOINCED PACE SISTERS SWAN 14822	MY PURPOSE
28	9	VARIOUS ARTISTS GOSPEL'S GREATEST HITS VOLUME II	GOSPEL'S GREATEST HITS VOLUME II
29	RE-ENTRY	ALLEN & ALLEN GEM 51448	A BUILDING GRACE
30	27	JENNIFER HOLLAND INTERGROUND 9113	ON & ON
31	RE-ENTRY	THE PILGRIM JOURNALS MILAD 8100	IN REVENAL
32	26	VARIOUS ARTISTS GOSPEL'S GREATEST HITS	GOSPEL'S GREATEST HITS
33	RE-ENTRY	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHORUS COME THOU ALMIGHTY KING	COME THOU ALMIGHTY KING
34	31	O'LANDA DRAPER & THE ASSOCIATES WORLD 6056/EPIC	CELEBRATION OF PRAISE
35	RE-ENTRY	WITNESS GEM 11001	HE CAN DO THE IMPOSSIBLE
36	32	VARIOUS ARTISTS MOTOWN 30400	MOTOWN COMES HOME
37	RE-ENTRY	JOHN P. KEET PRESENTS THE WFP MUSIC & ARTS MASS CHORUS LET THE STARS TALK	LET THE STARS TALK
38	36	A. SALT OF THE EARTH INTERGROUND 9129	ORDER MY WALKY
39	RE-ENTRY	ALBERTINA WALKER BENSON 1310	SONGS OF THE CHURCH-LIVE IN MEMPHIS
40	40	14 KIM STRATTON GOLDWING SENSIBILITY	FM IN THIS PLACE

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In the Spirit
by Lisa Collins

IN GOOD SPIRITS: Milton Brunson is currently hospitalized in stable condition in Chicago and is in good spirits. The Grammy-winning artist, now known for his music than his church-based ministry, has had a series of health problems in the last few years. They have not, however, slowed his recording efforts. Brunson's Thompson Community Singers have a forthcoming album, "Sings" recorded at the Church Tabernacle Missionary Baptist Church, where he pastors—due out Aug. 12, to coincide with the commencement of the Gospel Music Workshop of America in Los Angeles.

Brunson's "Tremors" are also part of an upcoming recent release, "Jaramin' Gospel Reminders." It features many of the hit songs from Word Records artists remade to an urban flavor and is primarily geared toward gospel stake parties. These tunes include Brunson's smash hit "My Mind's Made Up." Also featured are cuts from Bishop Norman Wagner and O'landa Draper.

Next month, Word Records gears up for the release of Shirley Caesar's latest recording, "He Will Come." It drops June 22, and the label reportedly going to pull out all the stops in its promotion. The project—featuring all new material—was recorded live in Atlanta last February at the Greater Biblical Miracle Temple Worldwide Church. Caesar is currently in Atlanta polishing the rough edges.

HIGHLIGHTS of Gospel Music Week were said to in-

clude the recording of an all-star tribute video for contemporary gospel god Andre Crouch. The video—recorded for later release—was done under the direction of O'landa Draper with an all-star backup chorus that included Tramaine Hawkins, Bebe Winans, Fred Hammond, Twila Paris, and Patti Austin... Members of Commissioned were in Nashville to discuss their next project as well as the direction they'll take with the recent departure of co-founder/producer Fred Hammond. As yet, there is no word on whether they'll replace him.

BRIEFLY, James Moore is still recovering from laser surgery to restore his vision. Complications from diabetes had left him somewhat blinded. However, the prognosis from doctors is hopeful... Members of Take 4 are out in Los Angeles, hard at work on their next recording... The Winans' forthcoming album, originally scheduled for a June release, has been pushed back to early fall. The group has teamed with producers George Duke and Keith Crouch. (Crouch, who is the nephew of Andre Crouch, coproduced the smash debut by R&B teen idol Brandy)... Recent releases include one by the Promise, a new Greensboro, N.C.-based group, discovered and groomed by Patrick Henderson, who executive-produced the love album.

From OGI come "The Hawkins Family Collection," featuring selected cuts from "Love Alive 1" through "Love Alive III." The label, which has done bang-up business with its catalog offerings, is expecting big things from a forthcoming "Love Alive 4" due in August. Also in July, it features Smokee Robinson, Andre Crouch, Douglas Miller, James Moore, the Temptations, L.A. Mass Choir, and Beas Williams.

Next week, Motown goes with its much-touted debut recording of soul singer Bryson Wilton. Wilton is currently featured in a duet with Shan Pace on James Moore's current release, "Live At Jackson State University" with the Mississippi Mass Choir.



Blues Notes
by Jim Macnie

HISTORIC HARDWARE: There's Omette's plastic solo that loops into Gillespie's book. The spirit of corps is unmistakable as solo artist Cole's punchy session, the charts for which were written by Bob Beiden. The leader's solos show that a spy attack is the best way to address this music.

If you want to catch the master's own way with boss-crunching tunes, RCA/Bluebird has released "The Complete RCA Victor Recordings." The bold and elated demeanor of Gillespie's mid-to-late '40s material—including famous pieces like "Two Bass Hit" and "Owl"—remains some of the most brilliant music in our history.

WHOLESALE HOME: European labels are often crucial in documenting the work of U.S. jazz artists. These days the ill-fated Bluebird label (United Time) is the only one both on the mainstream scene. Black Saint and Soul Note, currently enjoying their 25th anniversary in the biz, have helped to establish the press, many from whom swing-era to the recent sessions of the two German musicians, both paragons of progressive artists, is a big pin.

In & Out has established a relationship with Rounder Distribution. The first five releases include James Blood Hunt's "The Blues Allnight" and Chiles Freeman & Brimstone's "Threshold." Both jump up the funk and dust off some fusion clichés. Freeman even combines the sound of bass and backbeat on a version of Sonny Rollins' "Oleo." Each album is radio friendly.

The more pervasive tone of the label is represented by the aptly titled "Conversations," which includes vibist/plianist Kirk Berger with a score of virtuosos including bassist Dere Holland and trombonist Ray Anderson. Of particular note is a new collection of essential made-up duets with Arthur Blythe, Nathan Davis, Benny Golson, and Sam Rivers. Calling themselves Boas, they address classic saxophone pieces. Their record is titled "Stablemen."

GIONE, NOT GONE: To enjoy an upbeat farewell to pianist/organist virtuosos Don Pullen? "My Brothers," a rare work track that appears on the new issue of "Cub Gallery (Stand in For The House)," a Rip Hanrahan project by the band Conjate, out on the American Jazz label. It displays Pullen's peckish nature (not always heard) and exhibits how deep fall-out swing was to him. The album, which includes Pullen's last and most reasonably evident, "Peace—Sue," the debut of Pullen student D.D. Jackson, explicitly shows how a younger musician embraces Pullen's combination of frenzy and finesse. His fascination with the style probably isn't isolated. It's likely someone, somewhere, is at work on a piece called "Ah Du, Wo Hardly Know Ya."

Music for Ages!

AGE 10-12
AGE 13-15

DVD-ROM
THE MUSIC OF DUKE ELLINGTON

MADE IN THE U.S.A. WITH THE BEST OF THE WORLD'S TALENTED MUSICIANS

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Almo Part Of Rondor's New Shoots Publisher Linked With Label Once Again

BY JIM BESSMAN

NEW YORK—Rondor Music International's return to record company activity, by way of the newly launched Almo Sounds label, is but one element in the independent music publishing giant's enterprise.

The Los Angeles-based Rondor—which retains its historical Almo/ Irving Music name at its Nashville office—is also increasingly involved in artist development, film and TV licensing, and catalog acquisition, in addition to maintaining its long-standing publishing relationships with the likes of Melissa Etheridge, Hans Braxator, Dave Straits, Robert Jervis, Wesley Jennings, and Clint Black.

But the Almo Sounds start-up brings a renewed label into the family fold and, as senior director of music development Derek Alpert, notes, offers potential new outlets for Rondor writer/artists.

"Almo Sounds and Rondor Music feed off each other," says Alpert, who notes that the label's debut artist, Angel Corpus Christa, and other signings like Riko's Progress and Sherrita Ford Payne are also Rondor writers. "Sher-



Administration This Continues.
Williamson Music, the Hodgson & Hermonstein publishing company, under a new agreement, will remain under the administrative aegis of EMI Music in countries other than the U.S. and Canada. Shown are Peter Reichardt, managing director of EMI, left, and Maylene Lung, president of Williamson Music.

THEY'RE PLAYING MY SONG

YOU DON'T MESS AROUND WITH JIM.
Published by Denjme Music Co. (ASCAP)

He didn't grow up listening to it on the radio, he didn't sing it working out in the fields, and his mom didn't sing it to him either. In fact, country boy *Teri Herndon*, who just released his debut album, "What Motherf---er Said" admits he didn't know much of all about Jim Croce's "You Don't Mess Around With Jim"—until he started singing it.

rie's been writing and doing demos a couple years, and Herb [Alpert] heard her and decided we should produce an album for her on Almo Sounds, which will do in August." Producing the project, Derek Alpert says, is Rondor writer/artist Steve Levine.

As for Herb Alpert, the veteran music artist/executive is both Derek's uncle and co-founder of Rondor, which he established with Jerry Moss in 1982 as the original domestic publishing adjunct of their newly formed A&M Records. After Rondor began reaching out for new songs and writers in 1986—when it owned 200 copyrights—A&M grew to where it today owns some 40,000 titles.

"Almo/ Irving was not part of A&M's sale to PolyGram, and as such the publishing—composed of the ASCAP-affiliated Almo Music Corp. and BMI-affiliated Irving Music Corp.—went with the Rondor corporate name, which was used in Europe. Rondor outposts there are in London, Amsterdam, Paris, and Hamburg, which has offices in Sydney and New York as well.

Howard Thompson and Bob Bortnick handle Almo Sounds' A&M functions in New York, moving in similar fashion in Los Angeles as Almy O'Phardt, formerly in A&E there for Rondor, credited by Derek Alpert for bringing the likes of Will Stott, Love Spitz Levin, and Capital Records' Steve Levine to Rondor. In Nashville, where David Conrad runs the publishing interest, Garth Fundis has just been hired to direct New Sounds Nashville. Currently, Conrad is consolidating his office's major physical expanses.

But besides the new label, all Rondor's offices have been increasingly involved in the artist development aspects of contemporary music publishing.

Rondor put up the money for Etheridge's initial songwriter demo. Alpert says the company also secured film work for her as a songwriting bar to Europe before her signing to Island Records.

"We've done that with Melissa, Love Spitz Levin, and most recently with Teri Frampton," says Alpert, noting

Frampton's recent career resurgence via the "Roady" films.

Overseas, Alpert adds, Rondor has replicated the Etheridge phenomenon with such U.K. acts as Deas (which is now signed there to Island), Urban Species (which has been picked up there by Mercury), and Sandelche (which has moved to Epic).

Alpert sees similar success stories in Nashville with Lori White and John Anderson, who went into the studio under Conrad's direction.

In January, the company brought in former Columbia Pictures music head Bruce Howe, both to beef up Rondor's momentum in the movie industry and to in-house-produce Rondor artist/writers like Jamie Dale Gilmore.

In one recent week, Rondor had 19 songs in 17 of the top 50 box-office films, says Alpert, whose responsibilities include film placements. "Thanks to Marianne Gough, who heads up television, you can't turn on the TV without seeing Rondor copyrights—we're on everything from 'Fresh Prince' to 'Meatloaf Place.'"

Television usage derives heavily from Rondor's 1985 *Star 80* box-office catalog, consisting of *Star-80* acts, the Beach Boys' *Sea of Tunes*, and the Sheller Music Catalog, containing Tom Petty, Leon Russell, and Phlores Snow copyrights. "We've just taken over the administration of Miles Copeland's I.R.S./ Bugle Publishing catalog, featuring Sting, the Police, and new bands like the Waitresses. "We're now setting up collaborations between their writers and ours and securing covers like Isaac Hayes' version of Sting's 'Fragile' for his new Virgin album."

Rondor is staffed by 100 people in the U.S. and abroad, with Lance Freed having led the company as president for 23 years.

Rondor was named after Dave's son, Ron, and Herb Alpert's son, Almo. Al combined the partners' last names and Irving was the name of Mo's father.

Says Derek Alpert, "We are trying to A&M 30 years ago. We're just trying to create the next generation of music."

and if it came down to one of my songs or a remake, I wanted one of my own. But my producer said, 'Let's just try a little guitar/vocal' and see how it works out.' And that's what I did. I told you the almost just used it the way it was. When we cut it, it just kept coming alive. I was at the studio in Williamstown, Mass., just in Los Angeles, and I had the opportunity to play the song for Croce's son [Private Music recording artist A.J. Croce], and he said it didn't want to be taken away from the original, that it had a life of its own. I would call that a blessing, so I felt comfortable going with it after that."



NO. 1 SONG CREDITS

THIS IS HOW WE SHOTLE
THIS IS HOW WE DO IT - Mottos Jordan, GJ Flores, R. Walker + Mr' Strong/ASCAP, GJ/B&M, Def American/EMI

1 CAN LOVE YOU LIKE THAT - Steve Kipner, Herb/ASCAP, Another Kinest + Diamond Culture, Wonderful/EMI, Criteria/ASCAP, Seawood Music/ASCAP, Full Face/ASCAP, Friends And Family/ASCAP
HOT NAIL SINGLES
THIS IS HOW WE DO IT - Mottos Jordan, GJ Flores, R. Walker + Mr' Strong/ASCAP, GJ/B&M, Def American/EMI

HOT RAP SINGLES
I'LL BE THERE FOR YOU/YOU'VE ALL I NEED TO GET BY - C. Smith, R. Omega, H. Ashford, W. Shropshire + Cane/Warner/EMI, New-Tampa, AM/ASCAP, America/EMI

LATE 80 FOTOS Y RECUELOS (BACK ON THE CHAIN GANG) - Selena, Christine Hynds + EMI/ASCAP

CD Promo Releases Keep Rolling Along

GOING FOR HITS? & RUN: H & B Music, the U.K. indie publisher, has created four songwriter CDs. The idea came from Nigel Rusch, creative consultant to the company, and the first four releases feature song collections by Pam Shyne, Shelby Lynne, Geoffrey Williams, and Frankie Stirling, as compiled by Dave Massey. H & B runs creative/international manager, in conjunction with Rusch's U.S. creative staff and, of course, the writers themselves.

The CDs have gone out to A&R reps, producers, and managers throughout the U.K., Europe, Japan, Australia, and North America, with help from H&B's Warner/Chappell affiliate.

More releases are due later this year.

IN A SOLO CD promo effort, there is now a 11-track showcase for David Foster, the man of many hits. "David Foster—Selected Pop Hits" is a combined effort by publishers Prema Music and Leeds Entertainment. As a reprint from a Time magazine piece from last August puts it in the CD booklet, "Over the past two years, Foster productions have held the No. 1 spot on Billboard magazine's Hot 100 more than 20% of the time."

Some 300 movie/TV music supervisors and 300 A&R contacts, artists, producers, and managers will get the word (and original acts) on the star track record.

HISTORY LESSON: Words & Music had occasion to meet the late Burt Reynolds, who died April 14 at age 55, in the '80s when he was promoting an album of Irving Berlin songs. As a nominating member of the original Broadway cast of Rodgers & Hart's 1958 hit "The Boys From Syracuse," Reynolds was asked to explain the joke behind a lyric from the song "Dear Old Syracuse" (of ancient times, not New York state) in which Larry Hart states, "When the search for love becomes a mania/ You can take the night boat to Albania."

Why Albania, other than the fact

that it rhymes with mania? Ives said that Hart was referring to common practice in the '30s where couples, especially honeymooners, took a night boat to Albany, N.Y., on their way to Niagara Falls.

NOT HEAR: As a strong advocate of retaining the terms of U.S. copyright law to life plus 70 years, Martin Bandier, EMI Music Publishing Worldwide chief, recalls that when the company is controlled in the public domain, he emphatically turned down a request by a deontolog company to use the song with the slogan "Under Her."

FOR THE NEXT DECADE: West Decade Entertainment has renewed its global administration agreement with Harry Belafonte's publishing companies, Clara Shaye and Julie, which has such chart-toppers as "I Wanna Be Like the Sun," "Jump In The Line," "Cocoon Woman," and "Turn Around." Next decade, owned by Rita Cantor and Murray Beutick, has represented Belafonte's music interests for the past decade.

CONTEST: BMI and the nonprofit Songwriters Assn. of Washington are sponsoring the 12th annual Mid-Atlantic Song Contest for amateurs, with a grand prize of \$1,000. Deadline for entries is July 15. There are 10 divisions, including several added children's music competition. Other major sponsors are Writer's Digest Books and Performing Songwriter magazine.

PRINT ON PRINT: The following are the best-selling books from Music Sales:
1. Frank Flyke, "The Division Bell."
2. Bob Dylan, "Bob Dylan's Greatest Hits Vol. 3."
3. Stone Temple Pilots, "Purple."
4. The Lemonheads, "The Best Of The Lemonheads."
5. Bob Geldof & the Boomtown Rats, "Loudmouth: The Best Of Bob Geldof & The Boomtown Rats."

Tracy Lawrence's Leap Through Time Country Artist's Videos Have Thematic Link

BY DEBORAH RUSSELL

LOS ANGELES—Time is the essence for country star Tracy Lawrence in an engaging series of thematic videos that picture the Atlanta artist leaping from clip to clip, assuming the back-to-back roles of musician, gunneler, race-car driver, and high-school hero.

"Tomas Toronado," a "hot shot" video in current rotation at CMT is a top-10 clip at TNN, is the latest video in the ongoing time-traveling series. Scene Three Inc. director Marc Ball, who has lent his all of the companion clip, this time pictures Lawrence as a ranch hand who's smitten with a "texas tornado" of a woman.

As each clip in the series unfolds, Lawrence appears dressed in the garb from the previous video, as he makes a "quantum leap" into a new time zone and a new tune. The sequence includes such clips as "Remedios, Bebele & Rogues," which was featured on the film soundtrack to "Maverick," as well as "If The Good Die Young," "As Any Fool Can See," and the title track from Lawrence's gold-certified Atlantic outing, "I See It Now."

The idea of tying all the videos together seemed logical, and once we hit on the concept of time travel, it just seemed natural," says Ball of the serial format. His longtime collaborator Anne Grace produced the shoots. "We loved maybe the fans would grow to figure it out, even though the songs are vastly different from one another. Plus, we're anticipating it's make a hell of a long-form video."

Ball's projection was borne out recently when the readers of Country Weekly magazine named Lawrence their "video artist of the year." Viewers of CMT have responded in kind, says Tracy Rogers, the network's director of programming. Her team offers programs two or three of the Lawrence clips together so viewers can enjoy the full conceptual treatment.

The viewers certainly live his videos, as the way of the unique chronological scenario Lawrence has undertaken.



Tracy Lawrence, left, confers with director Marc Ball as they prepare to shoot another time-traveling video for Atlantic.

"It's not something we're looking for [from the industry]. But when they do something creative like this, we jump on it and try to do something with it."

Ball now is preparing to lend the artist's next video, "If The World Had A Front Porch." This time, Lawrence is reunited into the future, even as his songs show traditional family values and the old-fashioned sweetness of spending slow summer hours on the front step. Ball notes that he and Lawrence formulate each video concept as it comes.

"You look at the budgets and the time constraints, and whatever is available to you lends you to the concept," Ball says. "We couldn't really plan ahead because the process of picking songs is so elaborate. The main thing we have to do at the end of each video is box the wardrobe and send it so we have it for the next shoot."

Ball also favored Nashville-based

Scene Three Inc., in 1976, is a longtime music video veteran, helming productions for such acts as Chet Atkins, George Jones, Garth Brooks, Fryn Charles, Shenandoah, Trisha Yearwood, Vince Gill, and John Michael Montgomery, to name just a few.

The Lawrence collection, which comprises more than 10 Scene Three productions, gave Ball and Lawrence a chance to bring something fresh to country film.

"We're always trying to do something that stands out," Ball says. "For Tracy, he wants his music to be all his own, and he wants his videos to be the same way. It's quite a commitment on his part, because he's virtually every scene of every video. He feels a real obligation to his fans."

Ball's own obligation to country music fans has interlarded with time, as the staff at Scene Three Inc. has grown to 60 employees during the past two decades. The full-time crew includes producers, engineers, gaffers, assistant directors, and such directors and cinematographers as Denver Collins, Bob Christians, Bob Lindsey, David Miller, Trip Payne, David Ross, Angeli Decca, and Paul Melvane.

Music video production constitutes about 10%-15% of the Scene Three output, and the video department produced about 42 clips in 1994, Ball says. The company houses two full soundstages and complete video and audio post-production facilities. Scene Three's other services include television production, and industrial films.

PRODUCTION NOTES

LOS ANGELES

• Rapper MC Serch and Adam Santelli co-directed N-Tyce's new "Wild Pileth video "Sure Ya Right." Heidi Santelli produced the shoot for Drawing Board Pictures.

• Majorie Films director Marlene Rhein lented Domino's video "It's the next shoot."

All-Good" featuring Chill. The clip comes from the MCA Records production to the film "Tales From The Hood." Of Dirty Bastard, Gravediggaz, and Spice 1 are just a few of the rappers who appear in cameo roles. Debra Bergman produced the clip; John Demps directed photography. In addition, Majestic's Tyrin Turner recently rewrote Swan's Death Row/Interscope video "Freaky Mac Nasty." Bergman produced, and Bill McCullum directed photography.

NEW YORK

• Director Brett Ratner recently wrapped D'Angelo's EMI video "Bronx Sugar." The clip is reminiscent of an old-time Harlem barroom. Featured performers include Ali Shaheed Muhammad (of A Tribe Called Quest) on drums and Raphael Saadiq (of Tony Toni Tone) on guitar. Jason Tarantino produced the shoot with director of photography Tim Fives.

• Diane Martel directed Method Man's new Def Jam clip "I'll Be There For You/You Ain't Need To Get By." which features Mary J. Blige. Lance Arred directed photography on a Harlem rooftop; Gina Harrell produced.

• Trevor David Hale is the eye behind Lida Hasik's debut Caroline video "Perisistia (Lavro And John)."

Bennett Looks To Bring Cable Outlook To Prodigy

ON SCREEN TO ONLINE: Former VH1 president/CEO Ed Bennett took over May 3 as CEO of Prodigy Services Co. (Billboard, May 6) and says he plans to use his expertise as a music and cable-TV programmer to enliven the online service's entertainment quotient.

"Prodigy is almost like a basic cable model," says the entertainment industry veteran. "You can provide a number of services simultaneously and image each area individually."

Bennett is creating a development group based in New York to formulate new ways to satisfy the myriad "communities of interest" that make up Prodigy's user base. His goal is to merge the programming in order to skew the service toward an active young adult crowd (Prodigy's stronghold now is most intense among adults and children).

"I think they needed someone from the entertainment industry to make this service more vibrant, connected, and entertaining," Bennett says. "I'm bringing that element." "Online services are about supervising niches, the totality of which defines you, as a company. Coming from MTV Networks... that was our ethos."

In addition to retooling the original programming made available to Prodigy users, Bennett says he will rework the marketing strategy to better promote the service.

Since leaving VH1 in 1994, Bennett has been working with Norman Lear and other partners to develop a new cable TV concept.

SO MUCH MUSIC: Toronto-based MuchMusic, which debuted in the U.S. in July and now reaches about 3 million homes here, premiered its first exclusively U.S. production May 2. "Break This" is a showcase for new and developing acts who are on the verge of breaking through to the mainstream. Ambient/techno DJ Moby and jazz big-brothers Dwan Warriors led off the initial program. Other artists to be featured on "Break This" include PJ Harvey, Matthew Sweet, and Henry Rollins.

The maverick music video network is looking toward the campuses of U.S. colleges to further enhance its grass-roots presence among the nation's youth. Network representative Christine Levesque says MuchMusic is aggressively looking to develop partnerships with college television programming, as well as promoters of live music events.

ON CAMPUS: BET has consolidated its operation into a three-build-

ing "campus" named BET Plaza. The Washington, D.C.-based cable feature will include state-of-the-art production studios with multiple sound stages to be unveiled in May. The network's new address is 1 BET Plaza, 1000 K Street N.E., Washington, D.C. 20008.

HOW TO: Anton Fig, drummer in Paul Shaffer's band on "Late Show With David Letterman," shares tips of the trade with aspiring drummers in his own recently released instructional music video "Anton Fig: In The Groove (Music From A Drummer's Perspective)."

The self-taught drummer attended the New England Conservatory of Music, where he studied classical percussion, and notes he would have loved to own a music video library with instructional shorts, like "The Groove" in the U.S. as well as educate, he says. He even wants to put "Star pupil" Letterman far below a top-on-screen laugh.

"Most of the tapes on the market are of a much more technical nature," Fig says. "I submitted mine [music from a drummer's perspective] to make music the primary focus. There's a lot of technical exercises, and I tried to distill it down to a few very basic concepts. This is more about general musicianship and getting the right feel for a piece of music."

Mini-Budget DCI Music Video is distributing two versions of the Fig instructional tape. An abridged 30-minute video, which caters to general consumers in on the shelves at mainstream music retail, while a 75-minute tape geared toward serious drummers is being sold in outlets that specialize in musical equipment.

QUICK CUTS: VH1's April "Television First" promotion with Melissa Etheridge logged 8 million phone call attempts and moved 40,000 exclusive mail-order concert tickets during a four-hour specialty block of programming. The panel of judges participating on the music video jury for the 1995 CMT Awards now includes Crystal Waters, Salt-N-Pepes, and Koolhaas. Oakland's California Music Channel recently created a mobile "street team," which visits local schools to promote its video programs while among the nation's youth. Network representative Christine Levesque says MuchMusic is aggressively looking to develop partnerships with college television programming, as well as promoters of live music events.

Goodman Tribute. The team at Red Pajamas Records, the label founded by the late supergroup's Steve Goodman more than a decade ago, is preparing a full-length video retrospective of the artist's work. Ken Kistofson and John Pines reached out to the latter End recently to renounce on film about their friendship with Goodman Pictures, from left, at the legendary New York club are Red Pajamas' Chris Framan, Kistofson, Bill End owner Paul Colby, Red Pajamas' Al Ruzetta, Pines, and Red Pajamas' Dan Elmsater. The longform video, set for summer release, features footage culled from more than 20 years in Goodman's career.



by Deborah Russell

HMV Moves into U.K. Direct-Mail Market

■ BY TOM FERGUSON

LONDON—HMV is making aggressive moves into record labels' turf with plans for a hi-tech entry into the direct-mail market here.

The retailer, owned by Thorn-EMI, this week announced a U.K. expansion plan that will total some £22 million (\$22 million) investment in a new company that will allow customers to order online.

HMV Direct, a new company targeting "lapsed" buyers, will be launched next spring. Details of the new direct sales operation were announced by HMV U.K. managing director Brian McLaughlin May 1 at the company's annual conference held at the seaside resort of Brighton.

McLaughlin also confirmed that HMV is to open 18 new stores during the next 12 months, adding more than 80,000 square feet of new retail space. More than half of its stores are to be refurbished.

HMV Direct will allow customers in the U.K. to use telephone or fax Internet access to HMV's audio catalog, which the retailer estimates at nearly 200,000 record titles.

Initially, the service will concentrate on music, but there are plans to extend it to include video and computer game titles.

The new operation will be a stand-alone company, headed up by HMV U.K. business development director

Glen Ward as director and general manager.

Ward said the new company will provide "first-class service and musical expertise together with the most comprehensive product range at very competitive prices. We intend to create new standards for mail-order customers."

"We are targeting lapsed buyers," added Ward, "those without HMV stores to shop at and those who have no time to hand." HMV estimates that more than half of the British population is out of convenient reach of a record store.

While noting that HMV Direct may be seen by record companies as competing with their own direct sales operations, Ward insisted that over the long term the initiative will benefit the industry. "The competition will be healthy," he said, "and we think this will speed the overall market."

The retail giant's investment in HMV Direct includes a new telecash center complete with computer and telecommunications systems.

The major expansion package, including the launch of HMV Direct, will also see the company open "superstores" in Ipswich, Cheltenham, Milton Keynes, and Blackpool. Three of the company's new outlets will be in shopping centers, with store size ranging from 4,000 sq ft to 10,000 sq ft. As part of an accounting refurbishment program, HMV will also introduce new

store designs into half its 94 stores.

The expansion will see HMV recruit more sales staff, and the company promises to increase marketing and product support for suppliers.

McLaughlin said the company is looking forward to a year that will include major album releases from Simply Red, Michael Jackson, Erykah and Bryan Adams, and he anticipates substantial sales from a strong schedule of sell-through videos, including "Furthest Thing," "Natural Born Killers," and "Squid."

Also speaking at the conference,

marketing director David Terrill unveiled plans to strengthen HMV's marketing edge, including the appointment of new marketing advertising and promotions managers.

The chain will launch an advertising program for suppliers and intends to increase advertising budgets for video, specialist music, classical music, and computer games. New "below the line" promotional packages for suppliers also will be introduced.

Tom Ferguson is managing editor of *Music Monitor*.



Garth's *Elva*. Garth Brooks was given a special award by EMI Records Group U.K. and Ireland to mark his sales of 500,000 units, the equivalent of 33 platinum discs. Pictured, from left, at the presentation in Dublin are Brooks, EMI U.K. and Ireland president CEO Rupert Perry, EMI Ireland marketing and sales manager David Goggin, and EMI Ireland marketing director Willie Kavanagh.

Russian Rock Band, Amateur Sports Play The North Pole

■ BY ERKIN TOLUCHAMHAMMAD

MOSCOW—After two weeks on the Arctic ice, famous Canadian traveler Will Stiger and other members of an international expedition to the North Pole expected to find a savage, icy desert.

When they finally reached their destination on April 21, the only comment Stiger could muster from his frostbitten lips was "Crasy, crasy, crasy."

Like his expedition as was a Moscow's chief purveyors of "metologic music," Time Out, playing the jolly Russian tune "Johns Pa-fuck" and accompanying eight nonprofessional Russian football teams, who were playing in the first North Pole Football Cup.

Time Out, a top-selling Moscow rock band, has a leader, Akaki Nazarych Zhirnabstein (aka Alexander Minayev), who is also captain of Moscow Rock Musicians' Football. He describes the "metologic music" as something that "starts pouring from you after you tour those little god-forsaken one-bow towns where things are just so bleak like a stayer, a hotel where there were toilets hung into the walls, and even if you want to use it you wouldn't physically be able to stick your [hind-quarters] into it."

The resulting music is a good mixture of good old hard rock, folk-based melodies, some mock rap, and techno-parodies to Russians (about half the songs are about Mongolia).

While at the pole, Time Out managed to play only 12 minutes in a conditions that saw temperatures of 13 degrees below freezing and fierce winds, before their fingers were frozen to the guitar strings and the plastic of a drum broke. Still, Zhirnabstein, who for a long time thought of getting his band into the Guinness Book of Records, hopes this will finally put Time Out there. "The North Pole is the most geological place on the Earth—anywhere you go, you go south, and you are the first rock hand to play there."

Among the teams playing were other members of Russian bands. Cup organizer Sergei Zyrnanov, a member of the rock band, one of the dums (the local legislative body), and ex-portsman, claims that he did it to smile people.

"Professional sports [are] too easy for ordinary people, and in this cup any nonprofessional team can take part. I believe that it will take a lot of kids away from the streets, drugs, and alcohol," he says.

STAR TV Show Honors Japanese Videos

■ BY STEVE MCCLURE

TOKYO—Hong Kong-based STAR TV's "Music Update Tokyo" weekly video program recently honored the best Japanese videos of the year as chosen by its viewers throughout Asia.

The "50 Star Channel V Music Update Tokyo Awards" show, held April 14 at Tokyo's Nishi Power Station, featured appearances by Japanese singer Mika Chiba, who is also popular in Taiwan; STAR TV Channel V's Naito Taki and Rie Eisei, and Japanese bands the Boom and Dasso Tera.

The video of the year award went to "Innocent World" by Mr. Children (Toys)' Factory, best male video was "Days" by Famiya Fujii (Foxy Canyon), best female video was "Anata Nande Kiki Shimetaindoo" (If Only He Held Me Tight) by Charsa (Elyse), best group video was "Buran" (Blow) by the Boom (Sexy Boom), and best video director was Masashi Motoki for "Boy Meets Girl" by trf (Aves Tera).

The show will be broadcast Friday (12) on STAR TV. About 1,000 viewers elected, choosing the winners from a list of 1994 video releases compiled by producers of "Music Update Tokyo."

The program, which first aired in December 1988, is part of a groundswell of

interest among Asians in Japanese pop music and culture, says Steve Grieler, executive producer of Channel V, the music channel of satellite broadcaster STAR TV.

"We recognized a tremendous interest on the part of our audience in Japanese music, particularly in Taiwan," Grieler says. "Japanese songs are often adapted to Mandarin and become hits all over again. Japan, to a Taiwanese viewer, is the future. With Shanson, it's what they're going to be wearing in a year. People in the rest of Asia take a lot of cues from what's happening here."

VJ Tan sees Japanese pop culture as a filter through which Western pop trends pass into the rest of Asia.

"For a while, the underground movement was going on here in Japan, with all the punk rock bands, all that kind of stuff," she says. "And I think Taiwanese kids are just everyone was doing this in Japan, and they said, 'I want that cool.' I think maybe if that had come directly from the States, they might have thought that it was killee hoo... hoo... hoo. Japanese people kind of modified it to an Asian point of view, and then suddenly it was acceptable and adaptable."

The idea for an awards program was developed in discussions between

Dutch Co. Buys Wotre Musique Distribution

■ BY EMMANUEL LEGRAND

PARIS—The Dutch record group Arcade has acquired French independent distribution company Wotre Musique Distribution for an undisclosed amount. Arcade was already using WMD's warehouse, shipping, and handling facilities.

WMD was acquired in 1994 by Moon Tholoi—whose husband owns independent distribution company Media 7—with the support of investors from the Far East, after French bank Crédit Lyonnais decided to put it up for sale.

Credit Lyonnais bought WMD when the FNAC retailing group was being sold. WMD was the distribution arm of FNAC Music, a label set up by the retail chain. However, neither FNAC Music nor WMD was sold when the FNAC stores were bought by retailer Françoise Pissault.

At that time, Arcade was among WMD's potential buyers, but a "French auction" was favored by the sellers.

WMD was striving to survive, despite substantial restructuring. It distributes, among other labels, Varese Sarabanda, Big Ceece, Bondage, and Messidor, and has also developed a local roster. Many of the acts came from FNAC Music, such as Milla and Oblique VMD.

(Continued on next page)

Grieler, the "Music Update Tokyo" staff, and Sanyo Electric Trading, the program's sponsor.

In conjunction with the awards show, a production team from Tokyo-based music channel Sanyo Shower traveled around Japan to film special segments on Japanese youth culture, which will be broadcast by Channel V.

"We cover 50 countries," Grieler says. "We have a couple of hundred million viewers spread from Israel to Taiwan, up to Manchuria and down to Indonesia, so we cover a huge stretch of the globe. We have a good relationship as a console between the different parts of Asia, in terms of music that's available from elsewhere."

STAR TV has two services that serve different parts of Asia. The southern, English-language beam is aimed at markets such as Malaysia, Singapore, and India, while the northern beam is aimed at markets such as Korea, Taiwan, and Hong Kong, where Japanese music is also popular. The awards will be transmitted from the rest of the world.

Given that Asian video producers now have the ability to have their productions shown throughout the region, the idea of the awards video is steadily rising, Grieler says.

Infectious Poised To Spread N. Ireland's Ash Worldwide

FROM A GARDEN SHED in Northern Ireland, through a record company in London, with backing from Australia's largest indie label, the fiery rock trio called Ash is bound for America.

Hailing from the Ulster village of Downpatrick, Ash first set spark to their fast, loud, and cutting guitar rock while in the garden shed/rehearsal space behind the family home of songwriter/guitarist and frontman Tim Wheeler.

The band last year came to the attention of Korda Marshall, a former RCA A&R exec who had launched Infectious Records in London as a co-venture with Australia's Mushroom Group, sharing Mushroom's UK head-quarters in Chelsea.

Now after a year of development of the band in the U.K., including critically lauded singles and high-profile four dates with Electric Blue, Ash has been signed to Reprise Records in the U.S. by A&R VP Tim Carr.

"The band's energy and songs are great," says Marshall, who credits Paddy Davis at Bad News Publicity in London and British manager Stephen "Tav" Tavernier in Australia for introducing the group—Wheeler, bassist Mark Hamilton, and drummer Rick McMurray—had previously released a debut single called "Jack Name The Planet" in early 1994. That spring, recalls Marshall, "Tav and I jumped on a plane to meet over and saw them at the youth club. I met Tim Wheeler's family and stayed at their house overnight, and that's how the relationship began."

Infectious Records last summer released the Ash single "Petrol." The track was one of the best rock singles of 1994, an aural assault with a sonic twist that hinted at the group's songwriting and performance skills. It was later included on the group's minialbum "Tav" released last October.

More recently, Ash cracked the Music Monitor Hot 100 Singles chart in the U.K. with the single "Kung Fu." Liner notes on the "Kung Fu" EP acknowledge the urgency with which Ash creates rock'n'roll: "Kung Fu" was written in 5 minutes on Boxing Day [Dec. 25] 1994 and recorded over 2 minutes 15 seconds in Wales the following day.

Infectious, meanwhile, has attended all the band's shows and promotion during school holidays so the teenage band members can avoid missing classroom time for their home.

Last fall, during the CMI convention in New York, Marshall began exploring options for Ash in America. Although a number of

labels expressed interest, Tim Carr at Reprise—known for his A&R work with Babes In Toyland, with backing from Australia's largest indie label, the fiery rock trio called Ash is bound for America.

"Notably, however, the deal with Reprise is not worldwide outside the U.K., as is common for major-label agreements with British indie. The U.S. label has licensed rights only for North and South America."

That follows the strategy of Infectious Records, and the label's business partners at Mushroom,

of maximizing international clout by carefully licensing artists to companies for specific markets. "The whole concept is finding the right partners around the world," says Marshall.

The Ash album "Trailer," repackaged with additional tracks, is tentatively set for a U.S. release in September with the possibility of exposure for the trio beforehand on a major soundtrack album.

And next for Infectious? Marshall has signed a four-piece from Derby, England, called Cable, which he describes as stylistically as "Steering him on the Pumpkins meets Fugazi. Very intense."

INCANDESCENT Records, a newly launched label based in San Francisco, is focusing on bringing alternative bands from international markets to the U.S. Incandescent has been founded by Ashli Lewis, producer of Global Radio, a syndicated college-radio show featuring alternative acts from abroad. "I started a consulting business with the intent of getting some of these great bands signed to U.S. labels," reports Lewis. "Even though I'd get every label to check stuff out, people just wouldn't bite. Often, I just a comment about it being 'too difficult to take on a foreign act.' After hearing this a few dozen times, I decided I'd start an indie and release the stuff myself." The first act to be released by Incandescent is Shinobu play, from Helsinki, Finland, whose "Eggs & Pop" album has received critical raves in its home country and favorable notice from Britain's Melody Maker. The album will be released by Incandescent May 23 in the U.S.

Home & Abroad is a biweekly column spotlighting the activity of the international music business from around Britain's home markets. Information may be sent to Tom Duffy, 23 Ridgmount Street, London, WC1E 7AH or faxed to 44-71-322-3216.

Taiwan's Rock Records Merges 2 Labels New Label Seeks Alternatives To 'Idol' Pop Stars

BY MIKE LEVIN

HONG KONG—Taiwan's independent record company Rock Records is merging two of its labels, Mandala Works and China Fire. The move is an attempt to fill the gap left by the steady decline of "idol" pop stars in the country.



Rock Records has been notable for operating at the extremes of Asian music. Since 1991, the company has signed Chinese rockers to its China Fire label while pushing alternative repertoire on the Mandala Works imprint. Rock's ability to handle both mainstream and left-field acts left other international record executives scratching their heads.

Rock is the only label to have commercialized mainland Chinese rock music. China Fire produces Tang Dynasty, Dou Wei, Her, Yong and Zhang Chi, who've combined legitimate sales of more than 1 million units in China. Mandala Works has primarily been a licensee for foreign repertoire, as well as a haven for alternative Taiwanese artists.

By combining the subsidiaries into a new label, Magic Stone, executives hope to create a new musical mainstream far removed from Chinese idol pop repertoire. The task appears to be monumental, considering that not only does seven out of every 10 albums in the country.

"I love it when people tell me I'm crazy," says Magic Stone's co-clasific boss, Lundy Chang. "Idol music is dying, and there is nothing to take its place. We will create new artists to fill the demand."

Rock carries most of its revenues from mainstream artists such as

ARCADE BUYS WMD

(Continued from preceding page)

suffering from lack of funds and three were serious concerns a couple of weeks ago about the company's future, as Arcade had threatened not to renew its distribution contract with WMD.

Herve Rousset, WMD's president, left the company weeks before the sale, and Jean Théol, who was GM of WMD, was no longer with the company as of May 2. Marco Visser, president of Arcade France, took over as president of WMD.

The move is part of Arcade's strategy to expand in Europe. During the past years, Arcade has expanded its artist development in France, signing acts such as Demis Roussos.

Arcade, headquartered in the Dutch town of Nieuwegein, last year restructured its music companies under one banner, Arcade Music Co. (Billboard, Oct. 1, 1994). They include Arcade TV, the commercials and TV advertising specialist; pop label CNR Music; and classical imprint Vanguard Classics. Arcade has operations in most European countries as well as substantial Dutch media holdings.

Sandy Lam, Johnny Chen, and actor Jacky Chan. But with industry sales in a two-year slide, the timing couldn't be better for what Rock's president Sam Duann calls "a diversification away from something that is no longer exciting."

Music sales dropped between 10% and 20% in 1994, according to Taiwan industry sources, and most of the slide was attributed to a rejection of manufactured pop stars.

New A&R trends are beginning to focus on singer/songwriters who can reach the new generation of consumers.

Any alternative styles will not stray far from established pop ballads but will "be able to combine the traditional Chinese spirit with modern lyrics and melodies," says Johnathan Li, one of the industry's top independent producers and

(Continued on page 79)

newsline...

FRENCH RETAIL giant FNAC will open its 45th French store in November in the Parisian suburb of Velizy. The store will open 3,000 square meters and feature books, records, photo, TV/VCR, stereo equipment, and computers. Another store (3,500 square meters) will open spring 1996 in Nantes. Meanwhile, on May 30, Pierre Bagnat, the president of FNAC, will inaugurate the expanded store at La Defense, near Paris. To accommodate multimedia products, this store will increase from 2,800 to 4,000 square meters. The chain—acquired in 1994 by Francis Pizani's company Pizani-Printemps—posted 1994 sales of \$7.1 billion (\$2.04 billion).

EMI has appointed Erwin Gogbeur as marketing director for Boreux, replacing Maarten Steinkamp, who's gone to BMG Holland. EMI Belgium managing director Dirk Clippelée says EMI is not creating a Boreux company. Gogbeur's appointment is the third on a combined Belgian and Dutch Sales director Dominique Franzen and Luc Böhles both have responsibility for Dutch and Belgian companies.

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MTV Asia Relaunches In A Much More Crowded Market

■ BY MIKE LEVIN

TAIPEI, Taiwan—MTV scored serious points for its Asian relaunch party in the Hard Rock Cafe here. Andy Lau found a hole in his pop idol schedule long enough to croon three cuts from his latest Mandarin album. Then Ben Jovi sidled on stage for a taste of what's to come in its upcoming Asian tour.

Front man Jon Bon Jovi peered through the smoky denseness and wondered aloud what a bunch of Chinese kids wanted to hear. From the back came an ever-so-polite comment: "We want Andy Lau."

Events like that show that nothing can be taken for granted here, and music TV—like foreign repertoire—is a long way from finding its place on the Great Asian Mandala. In three years, the serious players in the region haven't exactly changed local video culture, but rather improved it.

The April 21 return of MTV's Mandarin-language signal on cable and satellite television was the network's first step toward covering Asia with youth-oriented entertainment programming, rather than just music videos.

Its goal has never been a secret: MTV Networks chairman/CEO Tom Freston puts it as "helping to define an industry in the middle stages of development, because everything in the market is new, what we're trying to do is to touch the right nerves, not just sell record-company products."

Every major television station in Asia now devotes air time to music videos. This can range from filler between dramas and nature shows on Hong Kong's TVB to half-hour and full-hour music video shows on Thai and Filipino cable stations.

There are nine dedicated 24-hour music channels in Asia. By the end of 1996, there could be as many as 18.

"We're now accepting music programming as a part of television entertainment," says Sam Duane, head of Rock Records in Taiwan. "We either respond to that and create a better product or not."

Asian music industries may prefer domestic to foreign music, but local quality has not been able to keep pace. Most executives feel future growth depends on increased sophistication in A&B and promotion, partially from exposure to music TV.

"The year before MTV showed up on STAR TV, music videos in Asia were very low quality," says Alex Chan, head of domestic-repertoire marketing for PolyGram's regional headquarters in Hong Kong. "Even music production quality was not nearly as good as it is today. As much as I hate to admit it, I feel improvement has been a result of outside influence."

The average cost of a Chinese music video in 1990 was about \$4,000 in Hong Kong and \$1,000 in Taiwan. Today, the prices are closer to \$30,000 in Hong Kong and \$12,000 in Taiwan; top stars

spend up to \$70,000.

Surprisingly, during the same period record sales first leveled off and then dropped by 10% in the region. "I think it's obvious which part of the industry has improved the most," says MTV Asia president Peter Jamerson.

Yet no one truly believes music TV will become the main fall for record sales. Karaoke and TV variety shows are powerful competitors with long-established audiences across the demographic spectrum.

"Asia doesn't look at music TV as a creative experience, so better quality can or cannot produce sales. Our experience is not going to be dependent on whether we generate record sales for the labels," says Jamerson. "We provide entertainment."

While MTV is considered by some Asian governments to embody Western cultural imperialism, business can't wait to get in bed with it. Distribution deals in Taiwan, India, South Korea, and Thailand are in place, and others in Hong Kong, Singapore, and the Philippines are pending.

The other regional music broadcaster, STAR TV Channel V, has also embarked on the development trail. Says Don Ayres, V's general manager, "It's about localization, and [at the same time] it links. Kids in each country want their own thing—but it better not be what they saw on television yesterday," he says. "It's an intense desire for something new that can't sit

by generated locally."

The only significant difference between MTV and Channel V is the latter's decision to link its programming more closely to record sales, delivering at least 90% local content on its three Asian broadcast signals.

MTV is, and always has been, adamant about giving Asian youth what Jamerson calls "a window on the world." The result is a pre-launch preview with a feature on surfing and sharks and a first-day programming mix of 70% international videos and 30% Asian.

"First and foremost, we are an international company. The percentage of local videos we play will never be according to some formula as a purely promotional vehicle," Jamerson adds. "We would end up competing with local [music] channels, and that's a battle I can't see being able to win."

The localization debate masks vital underlying questions of just where MTV and V fit into Asian music.

Both are run by Westerners and rely heavily on on-air ABCs (bilingual American-born Chinese) or locals who prefer to see themselves as American, and both are expanding far faster than broadcast delivery systems can handle.

Both are supported primarily by record-company investment: MTV Asia is 50% owned by PolyGram, and V is 50% owned by a consortium of Warner, Sony, EMI, and BMG. And both rely on advertising from multinational companies such as Coca-Cola and Nike rather

than domestic entities (except in India). Many expect a conflict similar to the Vnu/MTV situation in Germany, where MTV Europe's channels are in direct competition with major-label-owned Vnu. But unlike in Europe, there is no sense of unified Asian culture, and new channels is likely to make the mistake of believing Filipino teenagers have any interest in Thai pop.

If anything, MTV and V could be compared to Time and Newsweek, which give a narrow yet highly sophisticated world viewpoint. Most local executives believe these channels succeed when they are introducing new music genres, breaking new bands, and generally staying away from the pop idol mentality so ingrained in Asian music. "For me, the big question is not which channel can win the localization race, but rather why either of them is trying to compete with the growing number of local, single-country music channels," says Gary Brown, regional media director for ad agency Leo Burnett.

"Their inevitable niches are going to be as foreign entertainment programmers that specialize in music."

The best hint goes for Andy Lau over Ben Jovi at the Hard Rock Cafe was not so much one teenager stating musical taste as a call for individuality.

If music channels like MTV and V are to become part of Asia's music mainstream, they must create products unlike anything youth has ever seen.



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Malaysian Pop Acts Find Growing Audience Asian Country's Music Sales Rise About 20% In '94

BY ALEXANDRA NUJICH

KUALA LUMPUR, Malaysia—This country's desire to create its own identity has often moved the nation against Asia's prevailing tides. In terms of music, record companies are now starting to use the pop-oriented formula, while the rest of the region has distilled down to a pure and almost sterile concoction.

Such a move could be seen as a step backward, were it not for one important point. While the rest of Asia struggles to solve a music-revenue crisis, Malaysia is seeing no such slump.

The country's music sales were up about 20% in 1994, the highest increase in any Southeast Asian market. This rise is mainly due to the evolution of the country's artists. These include the top two female singers Ella and Sheila Majid, both of whom inject an element of R&B into their pop/rock style.

KRU has become one of the country's leading pop groups, whereas Zainal Abidin, who performs at this year's MIDEEM, is moving in the direction of world music.

These acts, as well as pop band KRU, metallists Search, and folk/rock singer M. Nasir, have been the saving grace in an otherwise disappointing year for many internationally owned major labels based in Malaysia.

"The new trend is away from rap and hard rock toward a pop/rock fusion, a change that reflects consumers' sophistication, say record executives.

"The media in general has been downplaying rock, so musicians have to go mainstream. You will still find rock, but more compromised rock," says Aziz Bakar, general manager of BMG Malaysia.

Malaysians have always listened to a wide variety of international music. Only now are these influences now revealing themselves in the increasing quality and breadth of national acts being signed here.

"The market has gotten smarter. People are looking for quality, and they aren't finding it in rock music, so they are turning to pop," says Richard Lafsher, DJ/



KRU

programmer at Time Radio, one of Kuala Lumpur's most influential radio stations.

"Apart from people like Search and M. Nasir, nobody wanted to go further than the distorted guitar solo and screeching vocal. [Today's pop acts] are not stuck in a rut. They are moving on."

The best examples are Ella's "USA," on EMI, and UKAY's "Tajam Menikam," on BMG, which sold more than 300,000 units within weeks of its release last year, according to the label. Both work in the guitar-driven pop/rock idiom that seems to suit the native Bahasa language so well.

The latest national addition is KRU, three brothers in their 20s who have become a favorite in the local media with a machine-generated pop, mixed with rock, R&B, and rap.

KRU's "AWAS," a six-track mini-album, has sold 125,000 units since its 1994 release, outpacing a similar remix mini-album by Ella and shocking its record label, EMI.

"It was unexpected. We targeted 50,000," says Nik Anwarah, EMI's advertising and promotions executive. "There are so many facets to them. They are not just a rap group. They cover a wide base with upbeat dance [tunes] and ballads. Plus they have physical appeal."

The brothers have written for and produced many Malaysian artists, including the country's first all-female group, Feminine, and Ella. KRU's crossover success has as much to do with originality as anything else.

"I don't think people are aware that we are self-contained, but it tells in the feel of our music and ultimately the sales," says lead

singer and manager Norman.

KRU's roots stem from the worldwide rap craze that included MC Hammer and Vanilla Ice, and the band's influences are featured heavily on its first two releases, "Cranggi" (Beautiful) and "Bak-rus" (a play on the band's name), which together sold about 140,000 units, according to the label. More recently, the band reflects its penchant for the likes of Bobby Brown and the Pet Shop Boys.

"They were a rap group, but wouldn't sell those volumes without a pop appeal," says Darren Choy, international marketing manager of EMI Malaysia. "With 'AWAS,' they've hit a new genre of music that is appealing."

Part of that attraction is KRU's many talents. Few local artists write and produce, especially at such a young age. "When I first heard their demo, what struck me most was originality. It wasn't a question of whether they sounded local or international," says Choy. "We saw a potential, a long-term thing. We didn't want to go straight for a 300,000 seller. We wanted to build and sustain."

KRU is also planning for the future by diversifying as much of its activities for which it has time. The brothers record at home on a 16-track ADAT system and recently moved into merchandising through a 4,000-strong fan club, telepromotions, and concerts sponsored by Coca-Cola.

Another new area is movies. This year, the brothers will star in, write, and record the soundtrack for a local feature film titled "AWAS." "We have proper planning of our career through creative control of albums and concerts," says Norman.

"This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future 'knock-out' events." Monique R. Perez, Events Coordinator, City of Miami.

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KRU



SHEILA MAJID

ZAINAL ABDIN

HITS OF THE WORLD CONTINUED

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WORLDWIDE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

PHILIPPINES: With a new wave of bands dominating the music scene here as never before, the recent spate of signings by Dyna Products Inc. is seen as something of a coup. Among the alter-native rockers new under the Dyna umbrella are the Brewed, I.R.S., Tungwa, Fusion, "Pain, Heart," and Heary, all groups that are very much in demand on the local circuit. They also feature one of the most popular bands in the land: Second Wind, whose current single, "Fain In My Heart," has topped the radio charts. And, after a hiatus, whose songs "Tag-A-Rang" (Summertime) and "Habang May Babay" (As Long As There's Life) are enjoying heavy rotation on top 40 radio. "The number of bands currently signed to most labels is just the tip of the iceberg," says a Dyna executive. "We hope to give these bands that we've recently signed a shot at the big time."

MAUC G. GORDEZ

RUSSIA: Few dented the Soviet Top 20 zhitovnik in Moscow March 6. The 300-capacity basement club was one of the country's pioneering rock venues, hosting shows by most of Russia's top acts and many visiting foreign artists since it opened in 1991 (Uleba Music Pulse, June 5, 1993). The official explanation is that it was the first it was caused by staff negligence, but some suspect that the estimated \$180,000 worth of damage was the result of arson. And with Moscow in the grip of a violent crime wave, the music and entertainment industry has certainly not escaped without loss. In the month of March alone, popular TV journalist Vladimir Litner was murdered; a representative of the Rostov-based Rom Eco cassette manufacturing plant, Nikolai Kamyayev, was found dead (inside is a possibility); the music director of VOX FM radio station, Alexander Khropov, was shot in his car; and members of the rock group Doob (the Rain), from Khar'kov in the Ukraine, were robbed.

YADIM YURCHENKOV

FRANCE: Singer Jean-Jacques Goldman has been the country's best-selling act since he started his solo career in the early 1980s. A discreet, but prolific artist, he remains in the spotlight and continues to establish new sales records. Sales of his most recent album, "Rouge," recorded with his trio Fredericks-Goldman-Jones and released last year, have just passed the 1 million mark in France. It is the only French act to enjoy five consecutive diamond albums (1 million units) for his last five studio releases: "Postif," "Non Homologué," "Entre Girs Clair Et Gris Fonce" (Between Light Gray And Dark Gray), "Fredericks-Goldman-Jones," and "Rouge," all on Columbia. Goldman's new live album, which was recorded in both arenas and small halls during his last tour, is due in the shops next week. It features three covers—Kings Of Leon's "Tuba No. 2," and "Think"—but Goldman has not been resting on his laurels. The reclusive singer, who is also an accomplished composer and lyricist, has written 23 songs for Canadian superstar Céline Dion's new French-language album, "D'Eux," released in this country on Columbia. More recently, he has composed a ballad with "of his album by Johnny Hallyday, scheduled for release June 16, Hallyday's 62nd birthday.

EMANUEL LEBLANC

IRELAND: Sean O Riada (1931-71) was one of the most influential figures in Celtic music. He established an innovative folk orchestra, Ceolaithe Chumann, which called Irish traditional music to a new level and set out which was born the Chieftains' music. Sean O Riada's father's work in a low-key manner from the family home in Ruis Ioctha, an Irish-speaking community in the hills of West Cork. He leads the Cull Aodha Choir, and his compositions include a private concerto influenced by the other playing of Ravi Shankar's music. O Riada's most famous work called "The Cycle Of The Golden Harp," and a mass for the Carmelite order to commemorate St. John of the Cross. The younger O Riada has had few commercial record releases, partly because of lack of funding. The only recording available outside Ireland is "Amidst These Hills," on BarNone Records of Hoboken, N.J. That album, which has been described as "remarkable spiritual music," draws from a deep tradition. It opens idiosyncratically, with a musical setting of a poem about bees by Ireland's first president, Douglas de Haas. "I don't think that the real sounds of music should be divorced from a performance," says O Riada, and he proves it by introducing into the music such rural sounds as the calling of blackbirds, children's voices, and the bleating of sheep. Says Chasity Moore, "Peadar O Riada's music turns me on to my good side and sends me to the healing source." Tom Prendergast, the Irish founder of BarNone Records, describes "Amidst These Hills" as "a really important, deep record. Sean O Riada was very bold in his musical moves, and I think Peadar is continuing in that tradition."

KEN STUART

NETHERLANDS: Actress Ellen ten Damme's debut album, "Kill Your Darlings" (Mercury), contains 13 English-language songs—all written, arranged, and produced by the 28-year-old ten Damme in collaboration with guitarist Rob ten Boklum, who used to play in such groups as Bantunes, Vitesse, and the Rovers. With Wim Beenders, she has also released a pop album with the title "My Home" and "I Love You" to rock numbers like "Sexology," and pop songs such as "Birding" and "Snowman," the album between the influences of Björk, the B-52s, Rickie Lee Jones, and Shakespeare's Sister. Ten Damme first attracted interest as a singer in 1988 when she performed the title song of a well-known feature film called "Homoeposy" (Betsy Dull). That was when she met ten Boklum, who was also involved in the movie. In 1992, she wrote and sang the title song of another Dutch movie, "The Best Thing In Life." Besides working in films, she has also had parts in a musical, a number of plays, and various TV series. But for now she is a working actress, touring the country with a backup band consisting of Jan Tekamp (guitar), Nico Bransen (keyboards), and Willemrod Netke (bass).

WILLEM HOOG

MUSIC BUSINESS GROUPS LOBBY FRENCH CANDIDATES

■ BY EMMANUEL LEGRAND

PARIS—French music industry organizations took the opportunity of the country's presidential election campaign to publicly voice their concerns about industry issues.

IPFI's French affiliate, SNEP, and UFFI, the independent producers' body, both wrote separate letters to the candidates to highlight a few crucial points. UFFI sent letters to Jacques Chirac, candidate for the conservative RPR; the socialist candidate, Lionel

'Specialized record stores have gone from 3,000 to 200'

Jospin, and the current prime minister, Edouard Balladur, who is also from the RPR. So far, UFFI has received only a reply from Jospin, but has not made the details public.

UFFI's focus is on the future of local production and asked the candidates to take stands on four different points: the notion of "cultural exception" as agreed to via the GATT negotiations for cinema and audio-visual products, being extended to musical creation; the creation of a minimum retail price on records; the lowering of the value-added tax on records to 5.5% from 18.6%; and the creation of "a real strategy to support French independent production in order to allow them to develop new talents."

On the key issue of the VAT rate on records, SNEP and UFFI jointly bought full-page ads in influential dailies such as *Le Monde*, *Figaro*, and *Libération* for a total of 60 million francs. In Canada, the ads, they published an open letter to "Monsieur le Président" right between the two rounds of the election, April 22.

The text of the ad says: "Sunday

May 7, at 2001, to celebrate your election, you will not wish to give us anything but flowers. They might have value to enrich your record library, but it is no longer that simple. In 20 years, the number of specialized record stores has gone down from 3,000 to 200. Have you noticed that in your neighborhood you can't find one? French artists are suffering from your friendship. But it would be regrettable that [if] at the end of your seven-year term they will be nothing more than the remains of a time when French music was alive and innovative."

The letter continues, "Youngsters buy two-thirds of the records sold each year. When you were 16, what would you have preferred—a cactus in a pot or the latest hit by the Platters? Just as much as books, cinema, or theater, records are cultural products reaching the largest audience. Why is it that they are not treated the same way? In France, records are still punished by an 18% VAT rate on their sale. That is what has led to the 60.5% rate. The year flower sellers have been granted the lowest rate. We are happy for them. But why should Mozart pay more taxes than Alexander Dumas Jr.?"

The letter ends with the following sentence: "Mr. President, be the hero of the French music industry. UFFI president delegate Bernard de Bonson said he was originally planning a joint press conference with IFPI's president, including a meeting with many artists attending. But due to the difficulties in gathering artists, the two trade groups decided to write letters instead. "It really made an impact, as far as I can judge from the feedback I received," says De Bonson.

De Bonson still influence the candidates. "Too soon to say, but the message has been put out," says De Bonson, "and we will not let that lie afterwards."

TAIWAN'S ROCK RECORDS MERGES TWO LABELS

(Continued from page 63)

longtime Rock collaborator.

Chang's first gamble with the new label is Shunzhi Ni, a highly talented 22-year-old who was born in Beijing but has lived most of her life in the U.S. and Europe. Ni is ready to belt out R&B and jazz in Mandarin, English, and French contrasts sharply with the narrow focus of mainstream love ballads.

Another project involves Wang Yong, who fuses traditional and Tibetan folk music into modern arrangements. "We don't know how successful they will be, but the goal is to make Magic Stone a force for alternative music in Taiwan," says president of the label.

The biggest obstacle will be getting media attention for new artists. Taiwanese radio and television are notoriously conservative in their playlist, concentrating on

top 40 domestic and international artists.

But media regulations are being relaxed. Two new FM stations—Voice of Taiwan and Ten 2—have recently begun broadcasting, both with wide-open approaches to programming. And MTV and STAR TV's Channel V say they are open to new talent, including new music in their attempts to attract local viewers.

Magic Stone will also distribute artists who are willing to consider RykoDixie, Fantasy, and Alligator, and has set up a distribution arm, Ching Yung, for foreign and indie acts.

High among the target markets is China, where Rock has an excellent track record, working through government-controlled industry contacts.

CANADA POISED FOR FULL BDS ROUOT Initial Tests Are In On Radio Monitoring Service

■ BY LARRY LABLANC

TORONTO—On the eve of the full rollout of Broadcast Data Systems in Canada, multinational and major independent labels here are evaluating the system after using it for the past month on a test basis.

For the first time, the music industry in Canada has access to an electronic data service detailing plays by radio stations and by format, as well as having complete access to stations' playlists. BDS, which is based in Kansas City, Mo., is an operating unit of BPI Communications Inc., parent company of Billboard.

BDS is monitoring top 40, country, adult contemporary, album rock, and modern rock stations in 18 Canadian cities: Vancouver, British Columbia; Vancouver, Alberta; Winnipeg, Manitoba; Halifax, Nova Scotia; Montreal, Quebec; Toronto, Ontario; London, and Hamilton in Ontario and English-language radio stations in Montreal.

"Response from the labels has been excellent," reports Gregg Miller, director of regional sales for BDS in New York. "We're not billing for the service yet, but the labels are already planning for it starting May 8. I expect that everybody who is now looking at a radio program will be about."

"BDS provides an excellent alternative to our current system," says information we haven't had. "Response from the labels has been excellent," reports Gregg Miller, director of regional sales for BDS in New York. "We're not billing for the service yet, but the labels are already planning for it starting May 8. I expect that everybody who is now looking at a radio program will be about."

"Even if you like the old system, where you have to believe what a [radio program] tells you, an [current] chart, system is still like throwing darts," says Laura Berdick, VP/GM of Virgin Music Canada. "We deserve

Stan Kullis, president of Warner Music Canada, is among those who are a bit skeptical about the need for BDS in relatively small markets. "We haven't made a decision about BDS yet," he says. "I don't know if we need it in this country. I don't know what it does for us in reducing costs or giving us more information." Adds Paul Eastwood, manager of national promotion at MCA Records Canada, "BDS provides wonderful information, but it's expensive. I don't know a lot of the information we also already know. As far as a track showing up day-to-day, we already know that. We don't know we get up into the [time of] midnight and 6 in the morning."

At MCA, president of the Atlantic Music Group, Canada's leading independent distributor, says he is "as excited as I can find anything we didn't know. We already know who plays our records and what rotations we're in. There's been a lot of things we found out as we've used records played" was really good. That's

positive information, but unfortunately, we still don't have SoundScan-type data in this country to reflect sales."

Wariness about BDS here will likely continue until the information is formally tabulated into chart form. The rollout of BDS in Canada will begin publishing BDS-based airplay charts in early July.

"We'll probably start with CAR [album rock] and CHR [top 40], then we'll do adult contemporary and country charts," says The Record's publisher, David Farrell. "It'll take two to three weeks to integrate our old information and the new information on this format so there's no alarming changes. We will also add an alternative and campus chart."

Although BDS is monitoring airplay in only 10 markets so far, Miller says the service provides an accurate overview of what's becoming popular in Canada. "Where we are now is a very good start," he says. "However, I'd like to see [French-speaking province] Quebec in the end of year. There are also a few medium-size markets like Regina and Saskatoon (both in Saskatchewan) which are possibilities."

BDS was chosen by the national music video services MusicMaze and NCN (New Country Network). Miller says BDS will likely utilize radio audience figures as well as to provide artists and stations with labels. "We're talking with BBM [the Bureau of Broadcast Measurement] about taking their information and inputting it into our system so we can provide information [similar to what] label executives have in the States," he says. "Labels will not only see how many times a record is being played, but also how many people were listening."

The Record has yet to determine how to handle non-BDS collected data from secondary market radio stations currently reporting to the publication. "I don't think I can use the secondary market data as a reason to cause major market [radio] stations will ask, 'Why mix apples and oranges?'" Farrell says. "However, I don't want to have four reports to deal with in the end of year. I'm not prepared to make any decision until I've had discussions with radio and label representatives in the next few weeks."

Sorens says it is imperative that BDS report the format definitions utilized in the U.S. "We think BDS has there's a ton of records on our [Canadian] AC format they consider AOR," says Virgin Music's Berdick. "AOR" also says "Stairway To Heaven" is a couple of Van Morrison tracks would never be on American adult contemporary radio, but they show up all the time in Canada. BDS will have to be able to identify all possible possibilities that exist. Canadian AC or AOR rather than American formats."

"BDS" Miller agrees. "We're using The Record as a source, and we're asking for direction from the labels as well. The labels know the formats they're going to be working these records. They can let us know so we can put it in immediately."

BDS tracks airplay by storing a unique digital "fingerprint" of each song in a central database. As a song is played by a given station, an unnamed monitor in the station's listening area can detect the airplay by recognizing the fingerprint.

Like several others, Peter Diemer, VP of national promotion at EMI Music Canada, says BDS provides a more accurate and long-overdue reading of Canadian airplay rates. "It's been difficult getting a true reading of that format because it can't be tracked accurately by labels," he says. "The difference is not on some of our things was incredible."

Independent promoter Bobby Gale of B.G. Enterprises adds that individual listings of plays by BDS will help spotlight new and independent acts. "I'm expecting to see more airplay showing up now because of counting-down, shows, and western shows. It's not done up in station rotation lists," he says.

Many Canadian music industry figures hope the arrival of BDS will lead to the installation in Canada of a point-of-sale data collection system, such as SoundScan, which provides record information for Billboard's U.S. charts. "We've been waiting for a long, long time," says Diemer. "We've been held back due to the reluctance of several multinationals and major record retailers to be involved."

"To me, having SoundScan with BDS could be heaven," says Atlantic's MDR. "BDS is important, but it's important that we now have SoundScan because the two services go hand in hand," says Sony Music's Nat Meranda. "Without SoundScan" we still won't know the correlation between radio airplay and sales in this country."

MAPLE BRIEFS

TO CELEBRATE its 25th anniversary, the Canadian distribution store at the Bay Street/Spadina (Flatfoot Bay Co.) will produce a three-day music festival, named Big Sky, Aug. 5-7 in High River, Alberta. The festival will feature more than 30 Canadian acts, including Bryan Adams, Steve Dion, Sarah McLachlan, Jim Rankin, Arnie Murray, David Foster, the Rankin Family, Michelle Wright, Colin James, and Blue Rodeo.

MERCURY POLYDOR has produced a four album, 106-track jazz box set, including Bryan Adams' Songbook, featuring vocalists that have recorded for Mercury Records. Compiled by Graham Garrard, the set features recordings by artists such as Dinah Washington, Nina Simone, Sarah Vaughan, Celine Dion, Blossom Dearie, Chet Baker, and Louis Armstrong. The set will only be available in Canada.



Tajano Star. Conjuto accordion artist Flaco Jimenez, left, performs songs with his latest Arista/Texas album, "Flaco Jimenez," at Waterloo Records in Austin, Texas. Pictured with Jimenez is store owner John Kunz.

Musicland Restructures Mail Stores But Superstore Strategy Stays The Same

■ BY DON JEFFREY

NEW YORK—Musicland Stores is restructuring operations at its struggling mail stores but sticking on course with its strategy of rolling out high-volume superstores.

Spokeswoman Marjrie Appel says that the management changes, negotiations for more favorable leases, and attempts to improve gross profit margins through better pricing, mix of merchandise, and promotions.

In a statement accompanying Musicland's first-quarter financials, chairman Jack Engeler says: "Our strategy for 1995-96 to focus on Media Play growth, to restructure mail music stores by slightly increasing gross margins while reducing expenses, and to leverage overhead expenses against rapidly increasing sales—resulted in a better than anticipated first quarter. While earnings in the next two quarters will continue to lag, we expect the rapid growth of Media Play and a competitive retail environment, the maturation of our full-line superstores will improve profitability in 1996 and beyond."

"Operating under one name gives

us a lot of efficiencies," says Appel. "And it's a reflection that we have stores that sell more than music. Sam Goody is a better name to stand as a leader for a media products. It's less limiting."

The restructuring in the mail division also includes previously announced management changes, negotiations for more favorable leases, and attempts to improve gross profit margins through better pricing, mix of merchandise, and promotions.

In a statement accompanying Musicland's first-quarter financials, chairman Jack Engeler says: "Our strategy for 1995-96 to focus on Media Play growth, to restructure mail music stores by slightly increasing gross margins while reducing expenses, and to leverage overhead expenses against rapidly increasing sales—resulted in a better than anticipated first quarter. While earnings in the next two quarters will continue to lag, we expect the rapid growth of Media Play and a competitive retail environment, the maturation of our full-line superstores will improve profitability in 1996 and beyond."

Wall Street reacted positively to Musicland's quarterly report, because its loss was smaller than anticipated, and its overall one-store sales gain was better than expected. Shares rose 75 cents each to \$9.75 in the New York Stock Exchange trading session.

The results were announced. At 342 million shares outstanding, the company's market capitalization was \$337.7 million.

Minneapolis-based Musicland's first-quarter sales growth was fueled by its superstore concepts, Media Play and On Cue. But sales for the mail stores continued to lag.

General Electric's radio division once called Utica home—and the proud West End Brewing Co., home of Utica Club Beer. Eventually textiles

created only 1%. The overall chain-wide same-store sales gain was 3.5%. Total first-quarter revenues jumped 28.6% to \$344.4 million from \$269.4 million.

But costs associated with the openings of new stores and the pressures on margins created by price competition among retailers depressed profits.

The gross profit margin fell to 35.3% from 36.7% in last year's first quarter. But there was an improvement over last year's fourth quarter, when the company attributes to "targeted price increases and fewer promotions in the mail-based division." The net loss widened to \$6.3 million, or 18 cents a share, from \$2.1 million, or 6 cents, a year ago. Part of that loss was due to a 40.2% increase in interest expense on debt, which totaled \$16 million.

Operating expenses rose at a slower rate than last year. Selling, general, and administrative costs as a percentage of sales declined to 34.8% from 35.8%.

In the quarter the company opened 19 Media Plays, 16 On Cues, five Suncoast, and Modest Picture Co. sell-through video outlets, and three Sam Goody music stores. It also closed 17 music stores. The store count at quarter-end was 1,966. Square footage increased 46.8% from last year to 7.5 million.

In March, Manteland opened a 100,000-square-foot distribution center in Franklin, Ind., to include the stocking of books and computer software.

Musicland's stock has traded within a range of \$6.75-\$21.75 in the past year. Management has been under some pressure since a hedge fund acquired nearly a 10% stake in the board of directors. They are confident that it would take action to boost the value of its holdings. Appel says the shareholder has had "no contacts with us since February."

NARM Champ Rises From The Ashes

(Continued from page 5)
contemplated walking away from stocking bins for good. Instead he rebuilt, and now oversees, two successful stores in this upstate New York community.

Smith's residence paid off when Last Unicorn was named 1994's small independent chain of the year by the National Assn. of Recording Merchandisers. "It's nice to be recognized by your peers," says Smith, 32. "It lets you know you're doing something right."

After the heart-breaking blues (police determined the actual target was a nearby Fire Chopper grocery store), Smith still had serious doubts about the retail business. "We're looking at an in-business check and thinking, 'If I cashed out now, paid all my bills, I could walk away with a few bucks.' And you ask yourself, 'Is this what I really want to do? I thought maybe it was a sign to get out of the business and leave the area. It was time for some soul searching.'"

Instead, the nuclear Smith ("the only thing we salvaged was the night that the money he had saved for another store and within three months opened a flagship in his home town of Utica. That store has grown to 2,400 square feet. His inventory of used records, CDs, and tapes is augmented with plenty of new merchandise, on-the-house staff, and in-store performances, all of which have established Last Unicorn as the music destination in the area for both serious and casual music buyers.

Still, the shock and pain of the flame torching took time to pass. "The fact that I have a successful store close to home, it probably isn't that bad [the fire] happened. Although I took me five years to actually say that."

SOMETHING DIFFERENT

Like most winning independent music retailers, the key for Last Unicorn has been offering consumers something different. "We're unique to the area," Smith says. "It isn't just not easily confused with its Utica mall competition, the store held a straight sale for the release of Pearl Jam's "Live Through This" and a Buyers Club, in which members receive \$10 off every 100 CD purchased.

"They're music lovers, and they know they're talking about, and they know George Smith, sales manager of North-out One Stop, of Last Unicorn's staff. It was he who nominated Last Unicorn to NARM on behalf of Northeast. I'd like to see someone include artist development, expansion with distributors, advertising to fans, and quality of personnel." NARM's full-membership Advisory Committee then chose the independent category winners.

"What I've always tried to do at all my stores is just pack them with merchandise so they look full," says Marc Smith of his local but not challenged store. "We've always worked on the premise we'd rather have more than depth in selection. All our ordering is done five days a week, so if we're out of something we'll have it the next day rather than trying to guess [what people might want]. It keeps inventory costs down, and it gives us a good relation without getting too heavily in debt."

The retailer's new age name belies the type of inventory stocked. Musically, the largely working-class consumers of Utica and vicinity appreciate Last Uni-

corn's wide selection of alternative, heavy metal, and pop/R&B.

Spokeswoman Gina Rastil and assistant manager Emily Kaselka say jazz, classical, and, most glaringly, country are not big favorites among buyers. "I learned you have to be careful what you put in bins," says Smith. "If you have a store on what you like, in most areas, you're probably not going to make it. That was the toughest lesson to learn."

Hoping to make the right ordering decisions is a staff that has remained unusually loyal. According to the owner, "If somebody leaves [the payroll], it's because they're leaving the store. Unfortunately, there's been no shortage of people leaving the Mohawk Valley area.

Located literally at the crossroads of New York state, decades ago Utica thrived as an industrial power of more than 100,000 people. It was known for its prosperous textile mills, a fully staffed military base, manufacturing plants, and General Electric's worldwide radio division once called Utica home—and the proud West End Brewing Co., home of Utica Club Beer. Eventually textiles

(Continued on page 72)

Kids' Entertainment Seminar Sets New Direction

THAT'S ENTERTAINMENT: The Kids' Entertainment Seminar will be held July 14-15 in New York City. It is the successor to the Kids' Music Seminar, the children's industry's only major trade event, and the seminar's new name signifies two things: One is that the focus has expanded to include interactive and multimedia issues, not just music. The other is that KES is no longer affiliated with the now-defunct New Music Seminar, as it had been for its first two years.

This means KES founder and organizer Howard Leih, a New York-based entertainment attorney specializing in the children's industry, is funding the event himself. "We need to be self-funding," he says, adding wryly. "And we no longer have to deal with people dressed solely in black." Antonomy was more than a flex. "For instance, I can hold legal workshops



by Moira McCormick

this year, which in previous years would have conflicted with NMS legal workshops."

KES '96 is being held not at a hotel but at public school P.S. 75 on Manhattan's Upper West Side. Leih notes that Redbook magazine recently named P.S. 75 New York state's best public school. Leih, who runs the school said Illinois' best is Stephen Decatur Classical, where Child's Play's Lily attends kindergarten.

Leih and KES co-P.S. 75 on Manhattan's Upper West Side. Leih notes that Redbook magazine recently named P.S. 75 New York state's best public school. Leih, who runs the school said Illinois' best is Stephen Decatur Classical, where Child's Play's Lily attends kindergarten.

based Malnic Productions, say they're expecting between 300 and 400 attendees, up from last year's 250. Panel discussions and workshops will cover retail, copyrights, trademarks, the educational market, and other areas of the biz. As a co-publisher, Child's Play will moderate the year-in-review kickoff panel.

This year, the children's music showcase has been extended to a full 10 days and is called the Just-Fun Festival. Running from July 6-16, the festival will be held at various sites around the city. The Just-Fun Festival will have its own publication, the Just-Fun-Fun News, to be distributed at those venues throughout the festival. Another publishing, KES Today, will be distributed to those attending KES.

Early registration is \$150, with a May 15 deadline. Prospective attendees must register by June 1. Prospective attendees

should contact Lina Maini at Malnic Productions, Forest Hills, N.Y.

In other news, the Leit-fonded trade group Children's Entertainment Assn. recently elected its first board of directors. They are Leit, personal manager/booker/agent Stephanie Chaiken, personal manager Bruce Davidson, multimedia entrepreneur Robert Gordon, booking agent Robin Klinger, entertainment attorney Len Charnes, Lind children's artists Karan Busby and Katherine Dines.

OPEN UP AND SAY "AAHS": Children's artists are receiving valuable exposure through the new radio magazine, affiliated with the Children's Satellite Network's flagship station Radio AAHS (WWTC Minneapolis). Each monthly issue costs only \$1. (Continued on page 76)

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Roadrunner Promo Stumbles With Trumped-Up Controversy

HO-HUM: Some marketers are always looking for new and exciting ways to sell records, and some resort to the same tired methods, which unfortunately sometimes means attacking music retailers to gain the attention of the music press and the music-buying public. Case in point: Roadrunner Records' promotion of Deicide's new album, "Open Up the Cross."

The marketing of this record comes under the category "controversy alert." Retail Track readers are familiar with this strategy. In the Black Crowes (Billboard, Dec. 10, 1994). But for those of you who haven't seen this drama before, it goes something like this: Act 1, release album, with controversial artwork prominently displayed; Act 2, when no one notices, issue press release claiming controversy; Act 3, marketing press release implies that music retailers—those nefarious crusaders against the First Amendment—are refusing to carry the controversial album cover.

In this instance, the artwork in question depicts a Christ-like figure covered in a white sheet with blood seeping through where the figure's hands, feet and neck are. It's a parody of a description provided courtesy of a Roadrunner press release. The package also contains "an illustration depicting Jesus Christ on an autopsy table."

So let's see how Roadrunner played its hand. According to the press release headline, the album cover is causing controversy at retail outlets, although the copy never actually states what the controversy is. It calls to Roadrunner spokeswoman Sophie Diamante-reveal that one retail chain has actually refused to carry the album. The problem, as Roadrunner sees it, is that while all retailers carry the album, many choose to carry a version of the album where most of the front cover is obscured by a warning sticker.

Of course, the release downplays the fact that the label gave retailers a choice of two album packages. It also ignores that whatever version is displayed in-store, once buyers get home and see the shirtless front man they all get the same album cover in all its controversial glory.

The press release also states the album cover artwork is "too shock-value graphic." Yeah, right. The album was released April 18—two days after Easter. Coincidence? I think not.

My favorite part of the press release is a quote from Deicide front man Glen Benton, described as an "arrogant Satanist," who says, "I feel that I am the closest thing to Lucifer on this planet, and I feel like that all the time." My advice to Benton is to have some chicken soup, take two aspirin, and lie down with a cold rag on your forehead; you'll feel better in the morning.

Steve

ANTE UP: On June 4, Abbey Road's new bid to 14th annual "Abbey Road Day," which generally is well attended

by artists. In addition to enjoying a luncheon, Abbey Road customers will get to mingle with artists, who will sign autographs, according to Steve Ginsburg, GM for the Abbey Road outpost in Los Angeles.

As part of the event, Abbey Road asks for contributions to raise money for the United Negro College Scholarship Fund. This year's beneficiary will be the Hank Wylie Memorial Scholarship, in memory of the late MCA regional sales representative. Since it started funding the scholarship four years ago, Abbey Road has raised a total of \$50,000.

CELLULOID MARKETERS: In-House Marketing, a division of the Continuum Group, has just expanded its Operation Strikeforce, a music sampling campaign, according to Rich Weinman, in-house manager of that campaign. In-House promotes music for independent labels—at some 60 Musicland and General Cinema locations.

At each location, In-House gives away CDs, T-shirts, stickers, etc. from featured artists to members of its exchange list onto a bounce-back coupon, giving demographic data to the firm, which can be used by its label clients.

SIGNING UP: Nordic Information Systems, which provides inventory management merchandising software, has signed up a new client, the Strawberry chain. According to a press release, Sacramento, Calif.-based Nordic will supply the Milford, Mass.-based chain with its distribution center management, merchandise and inventory computer software. Other accounts using Nordic Systems include Circuit City and Roundup, which supplies Fred Meyer with music and video product.

SPAKING UP: Strawberry's, the chain just won a couple of store design awards for its Boylston Street flagship store in Boston. In February at the CRAMM Conference, the store won the 1995 SADI, which for the umpteenth time awarded the superior achievement in design and amazing by Shopping Center World and Retail Store Image magazines.

Also, at the National Assn. of Store Fixtures Manufacturers, the store won an Interior Design Award.

MAKING TRACKS: Mike Garden, formerly national director of sales at Atlantic Records, has joined In-Tune Music Group, the marketing and sales company recently formed by Herbie Hoover Jr. and Leslie L. Tony Pellegrino, formerly Elektra's Northeast regional marketing representative, has joined Burbank, Calif.-based Sonic Underground as VP of marketing. Garden will work out of Erial, N.J., while Dean Schachtel, formerly VP of sales at Moonstone Records, has left the company and is seeking employment. He can be reached at 415-255-9715.

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Staffers at Ulica, N.Y.'s Last Unicorn celebrate winning NARM's award for Small Independent Chain of 1994. Pictured, from left, are store manager Gini Raciti, owner Marc Smith, and staffer Jason Kover. (Billboard photo)

NARM INDIE CHAMP RISES FROM THE ASHES

(Continued from page 12)

moved south, manufacturing drastically reduced, and the Air Force base is all but shut down. (The brewery still ships out cases of the city's namesake.) Ulica's population has shrunk to less than 70,000, with the Ulica/Rosse metro totaling 285,000.

"A majority of people leave," Smith admits. Yet as a retailer, he's unimpaired that, along with nearby Camelot and Record Town mall outlets and the recently christened Wal-Mart, there's talk of a Coconuts, Media Play, and the state's first Kmart Supercenter opening soon. "Thousands of jobs leave, yet hundreds of thousands of square feet of new retail space comes in," he notes with a dry laugh.

For the record, Smith's two stores tallied \$600,000 in sales last year, with a breakdown of 69% CDs, 35% cassettes, and 6% LPs. Of the CDs sold, 68% were new and 4% were used. "Used [product] is what makes the bottom line bearable," Smith says.

MINIMAL BEGINNINGS

The original Last Unicorn began Oct. 28, 1977, in the tiny nearby town of Herkimer, N.Y., where Smith's father had opened a mini-mall on Main Street. Having been fired from his post-college carpenter job, Marc Smith took his dad's offer and assumed the last 500 square feet of floor space, opening his record store with \$10,000 worth of albums, cassettes, and 8-tracks. Within three months, he chased off his personal, 400-piece record collection and started buying and selling used records; a novel practice in the area, but one Smith picked up while in school in Colorado. The move helped bring consumers in from surrounding

towns. "That's what put us on the map," Smith says.

The store, which was enlarged to 1,800 square feet, soon moved into serious stereo equipment, sales, and, later, video rentals. Although the Herkimer store still carries those product lines, both have been discontinued in the larger Ulica store. Video was dropped there because larger competitors moved in and took over the market, and stereo hardware was terminated because, along with representing a heavy investment, Smith found stereo customers were more comfortable dealing with older, more experienced salespeople than they were with record store clerks, so matter how informed the employees were.

In 1986, Smith added the ill-fated Rosse, N.Y., address.

Looking back, Smith quips that he may have made more money as a kid out of college in Herkimer with 500 square feet than he is today. "I shared an apartment with three people and paid \$50 a month in rent. [Commercial] rent was 100 bucks, the phone was 60 bucks, and no employees. Now payroll's \$100,000, and I spend \$25,000 advertising."

The key to early growth, according to Smith, was following his father's advice: "Whatever money I had I put right back into inventory. If I were to open a business now, with a wife and children and the kind of expenses that go along with that, it would be impossible."

An aggressive proponent of staying on top of music retail changes, Smith is contemplating expansion into the Syracuse, N.Y., area. "If an independent owner does nothing, in five or 10 years things will have changed and it might be too late to do anything."



The well-stocked interior of the Last Unicorn's flagship store. (Billboard photo)

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Top Pop Catalog Albums

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK
1	SELENA	MIS MEXICAN CANCIONES - 17 SUPER EXITOS (MCA 1027120/19.95)	1	1
1	SO'Z B MEN *	COOLE PHYSICHERS	1	1
2	MEDINA	THE MEXICAN LEGEND	2	2
3	THE WALLS AND THE WALLERS *	LEGEND	3	3
4	NINE INCH NAILS *	PRETTY HATE MACHINE	4	4
5	JIMMY BUFFETT *	SONGS YOU KNOW BY HEART	5	5
6	ELTON JOHN *	GREATEST HITS	6	6
7	PINK FLOYD *	DARK SIDE OF THE MOON	7	7
8	CAROLE KEMP *	THE WALL	8	8
9	STEVE MILLER BAND *	GREATEST HITS	9	9
10	GREEN DAY	KERPLUNK!	10	10
11	JOURNEY *	JOURNEY'S GREATEST HITS	11	11
12	DAVID GILBERT	GREATEST HITS 1971-1978	12	12
13	JIMI HENDRIX *	THE ULTIMATE EXPERIENCE 1	13	13
14	JANE JOPLIN *	GREATEST HITS	14	14
15	LIVE *	MENTAL JEWELRY	15	15
16	METALLICA *	...AND JUSTICE FOR ALL	16	16
17	RYM *	WATERMARK	17	17
18	OFFSPRING	IGNITION	18	18
19	MIRVANA	BLEACH	19	19
20	GREEN DAY	38/SMOOTH	20	20
21	ERIC CLAPTON *	TIME PICES - THE BEST OF ERIC CLAPTON	21	21
22	ELLEN & LOS BINGOS	VEN CONMIGO	22	22
23	CREDENCE CLEARWATER REVIVAL *	CHRONICLE VOL. 1	23	23
24	THE DOORS *	BEST OF THE DOORS	24	24
25	SOUNDTRACK *	GRASS	25	25
26	BEASTIE BOYS *	LICENSED TO ILL	26	26
27	MADONNA *	THE IMMACULATE COLLECTION	27	27
28	MELISSA ETHERIDGE *	MELISSA ETHERIDGE	28	28
29	AEROSMITH *	GREATEST HITS	29	29
30	METALLICA *	RISE OF THE LIGHTNING	30	30
31	JAMES TAYLOR *	GREATEST HITS	31	31
32	HAULEY *	HOTEL CALIFORNIA	32	32
33	LED ZEPPELIN IV	LED ZEPPELIN IV	33	33
34	THE BEATLES *	ABBEY ROAD	34	34
35	Alice in Chains	SAP (EP)	35	35
36	WATKINS	GREATEST HITS	36	36
37	METALLICA *	BACK IN BLACK	37	37
38	METALLICA *	MASTER OF PUPPETS	38	38
39	THE BEATLES *	SGT. PEPPER'S LONELY HEARTS CLUB BAND PART 2	39	39
40	U2 *	THE JOSQUA TREE	40	40
41	EAGLES *	GREATEST HITS VOL. 2	41	41
42	NINE INCH NAILS *	BROKEN	42	42
43	ZZ TOP *	GREATEST HITS	43	43
44	WHITE ZOMBIE *	LA SORCERESS: DEVIIL MUSIC VOL. 1	44	44
45	MEAT LOAF *	EVERY GOOD MORNING HAS BAT OUT OF HELL	45	45
46	FAHNE	REFLECTIONS OF PASSION	46	46
47	ANNE LENNON *	DIVA	47	47
48	FLEETWOOD MAC *	GREATEST HITS	48	48
49	LIVYWOOD SKYWYRD *	BEST SKYWYRD'S INVIVRO	49	49

Catalog albums are titles which have previously appeared on the Billboard 200 Top Albums chart and are reissues. Includes reissues of the Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with multi-album sales indicated by sales of 2 million units. ** Includes albums available on cassette and CD. * Indicates inclusion via LP release. ** Indicates inclusion via CD release. All prices are for the USA and some titles are suggested retail prices. Includes market EA and all other CD prices, are equivalent prices, which are projected from wholesale prices. ** indicates out of print. Reissue/EP. ©1995, Billboard/EPIC Music, and SoundScan, Inc.

NAIRD Announces Nominations For '94 Indie Awards

The National Assn. of Independent Record Distributors and Manufacturers' 1994 Indie Awards will be presented May 18 during the trade group's annual convention banquet at the Embarcadero Center Hyatt Regency in San Francisco.

The Indies, which recognize artistic excellence among NAIRD's member manufacturers and distributors, were conceived in 1978. The '94 indie will be presented in 28 categories—29 musical, two spoken word, three craft, two multimedia, and two video.

Following nomination by members and a screening, eligible recordings were evaluated and rated by five industry professionals in each category. Recordings with the highest point total (five, or more in event of a tie) were selected as finalists.

Winners this year were judged by a panel of industry peers, rather than by the general NAIRD membership, as in prior years. The current methodology was recommended by NAIRD's Indie committee and approved by the group's board and members.

A complete list of 1994 Indie nominees follows.

12-inch single "Turbulent Young," Coyle (Tummy Bay), "New Age Get," Deadyou Dick (Tummy Bay), "Sage Sea," Group Home (VFFR), "You Can't Stop The Prophet," Jars The Demays



by Chris Morris

(VFFR) "Talk To Me," Third World (East Axis)

Acoustic instrumental "Look Like," Alison Brown (Orange), "Amorced If I Do," Dan Casey (Casper Hill), "Full Circle," Tony Furtado (Orange)

"Broken Silence," Steve Maguire (Red House), "Landing Off," Chris The Sugar Hill

Adult contemporary "Angel of Mercy," Ray Black (Orange), "The Tide," Lucy Kaplanski (Red House), "It's Hard To Be You," Peter Noy & Friends (Orange), "Angie At My Shoulder," Carrie Newman (Pine), "Who Are These People?," Ted Fishing In America (Orion)

Alternative rock "Bad Vets," Lloyd Cole (Phonetic), "Red Rooms," Maguire (Phonetic), "The Sellers," The Sellers (Phonetic), "Scales Across The Ocean," The Siles (Waterhouse), "Fire Under Easy Listening," Sugar (Phonetic)

Blues/Rock "Fireback," J.D. Crowe (Rounder), "DM Country," Steve Lomax (New Band (Sugar Hill), "Let Them Talk," Kate MacKenzie (Red House), "Dancer Shade Of Blue," Ed McCarty (Rounder), "Nice Brothers II," The Nice Brothers (Rounder)

Blues "Sad Fish Man," Luther Allain (Wipac), "Language Of The Soul," Ronnie Ed (Bluegrass Blues), "In My Time," Charlie Hulsewhite (Bluegrass), "Live In A B," Jim Reed (Bluegrass & Mighty Flyers), "Nothing But The Truth," Sun Sides (Wipac), "That's Life," Kim Wilson (Wipac)

Country/Pop "Live At The Hobbit Inn," Bonnie Croone (Rounder), "French Rock," Jangle, Gene Debraze (Rounder), "The One Way At A Horse (Rounder), "Live At The Ocean," David J. Carter (Rounder), "Live At The Ocean," Davey-Docent (Rounder), "Archeology," "Dance Roads," Jo-E (Rounder)

Electronic "The One Way At A Horse (Rounder), "Live At The Ocean," David J. Carter (Rounder), "Live At The Ocean," Davey-Docent (Rounder), "Archeology," "Dance Roads," Jo-E (Rounder)

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NAIRD ANNOUNCES NOMINATIONS FOR '94 INDIE AWARDS

(Continued from preceding page)

Contemporary/rock: "The Working Men," Corinne Daeber (Copter Truck), "Lower Bars," Ellen Vary (Green Linnet), "Satan," Telford Mackenzie (Shanachie), "Agnis," Alan Shovel (Dryfly), "Caper-nous," the Laramiel Weavers (Green Linnet), "Kissin' the Waters," various artists (Pentachord).

Children's music: "A Cathy & Mary Collection For Kids," Cathy Feik & Mary Mann (Rounder), "A Wonderful Life," Jessica Harper (Alicorn), "Agnis," Joe Scroggie (Shovel Phon), "Mint," Trout Fishing in America (Tostit), "Daniels Sing Good Night," Doc Watson, Leon Redbone, Michael Doucet, others (Sugar Hill).

Children's storytelling: "Love Fish," Tom Bee & Boyer Alupa (Dustbin), "Star Day," Tom Bee (Dustbin), "Why The Dog Dances: The Cat, Great Animal Stories," David Holt & Bill Mooney (High Honey Audio), "The Lion King Roar Along," original cast voices (Wind Dorey), "Tales," Jackie Terrence (Rounder), "The Jungle Book," Jim Weiss (Greenhill Productions).

Children's video: "Daisy And Her Garden," The Catchy TV Art Workshop (I.F.E.W.), "Mozart's The Magic Flute Story," The Gewandhaus Orchestra (I.F.E.W.), "Hansel & Gretel," Engelbert Humperdinck (I.F.E.W.), "Sing, Stretch & Play With Moon & Bear," various artists (Dustbin Kids Co.), "The Puppies of Peter Rabbit," various artists (Dustbin Kids Co.).

Classics: "Schumann's Piano Concerto No. 3, Sonata No. 2," the BBC National Orchestra of Wales, John Lill, piano (Nonesuch), "A Bouquet Of Voices," the Cambridge Singers (Colligium), "Prélude, Messe O Sacramentum Communio" (The Christ Church Cathedral Choir, Stephen Durrington, director) (Nonesuch), "John Corigliano, Percy Grainger, Frank Tichell: Baroque voices," Alan Laffner, Piano, City Symphony (Nonesuch International Classics), "Alan Hovhaness, Symphony No. 6," the Manhattan Chorus

Orchestra/Richard Aulden Clark (Nonesuch International Classics).

Country: "35 And A Dream," Rose Maddox (Arista), "So Hours At Padonias," Willie Nelson with special guest Carlos Parris (GGP/Rhino), "Straw Into Gold," Barry & Holly Tashman (Rounder), "Who Lumberjack," Amy Jeff Walker (Wolfe), "Riding Stone From Texas," Don Walker (Watermelon).

Blues: "Slow Year Whistle," OJ Duke (FFRR), "The Project," various artists (Great Jones), "Pol-norm On Black," various artists (FFRR), "Thunder-squid," various artists (Tcheco 404), "Gotta," Yoko Ono (Brasport).

Folk: "Humming With You," Sarah Elizabeth Campbell (Deadhead), "Never Grow Old," Anne Hills & Cindy Mangun (Flying Fish), "Miserable Anthropology," Mississippi John Hurt (Gleneden), "Missing The Time," Tom Paxton (Sugar Hill), "Road Songs," Towers Kan David (Sugar Hill), "Driving Home," Cheryl Wheeler (Philo).

Geopolitical: "I Know Who Holds Tomorrow," Mean Streets & the Cox Family (Rounder), "Walk Around Heaven," Inna Thomas (Rounder), "Smoking Mountain Hymn III," various artists (Greenway Mountain), "Remember Me," the Rev. Robert Wilkins (Garden), "My Soul Looks Back," Maura Williams (Rounder).

Hard rock: "Complicated Futility Of Ignorance," Fudge Tunnel (Garden), "I Need Eye Glass," Hardcore (Rhino), "PAN," Vito Bucari (Mountain), "Baby In The Ground," Joe Glass, "Spine," Transition (GGP).

Historical: "Mary Mary The Definitive Don Gany," Don Gany (Shovel & Fish), "The Concert Years," Edie Lehman (Philo), "The Milestone Years," Joe Henderson (Meridian), "Last Baby's Last Sessions," Leslie Bely (Sirophonia/relays), "King Of The New-Tank," Webb Pierce (CMF).

Jazz, contemporary: "Satisfied," Bob & The Fontaines (GGP), "Lunar Cook," Francesco Andre-ski (Sirophonia), "Residential Suite," Hotel X (GGP), "Time Stood Still," Bob Moses (Green-spoon), "Robert Of Coal II," various artists (H&B & Broadside), "Let It Happen," Frank Vigoda (GGP Jazz).

Jazz, mainstream: "Big Band Road," Roy Anderson (Green-spoon), "Abolitionist," Clayton-Kenneth Jazz Orchestra (Laker Street), "A Night In Englewood," Pacato (Green-spoon), "In New York," Steve Groneman (Dryfly Jazz), "Song For (Sister)," Marie Pavone (New World).

Latin: "564 Columbus," Marie Basso (Green-spoon), "Sings & Dances," Davey & Susanna (Rem-aphire), "Gloria," Lazaro Ros (Newspaper), "Master Timbalao," Tito Puente (Concord Pacific), "Voices Caribean," Francisco Zurroaga (Phonacore).

Linear notes: No Big Surprise: The Steve Goodman Anthology; Steve Goodman, liner notes by various writers (Red Pajamas), "Tone Poems," David Grisman & Ray Rice, notes by David Grisman & Buster Johnson (Acoustic Disc), "The Music Behind The Magic: The Musical Artistry Of Alan Menken: Howard Ashman & Tim Rice," Alan Menken, Howard Ashman & Tim Rice, notes by Steve Hirschman (Real Gone), "The Complete Stanislav Nejedlik, Vol. 3, 1972-1978," various artists, notes by Rob Bowman (Star), "Carrots y Izagudis de la Frontera," various artists, notes by Philip Sornicholas (Rhino).

New age: "Changeling," Jean-Michel Jarre (Dryfly), "Remember Day," Peter Auer & R. Carlos Nakai (Silver Wave), "Attacks," Steve Roch (Parade), "Luna," Gabriele Roth & the Mirrors (Planet), "Earth Insects," Suspended Memories (Hearts Of Space).

Packaging: "Tone Poems," David Grisman & (Continued on next page)

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WORLD MUSIC

The Billboard Spotlight



THINKING GLOBALLY, LABELS FIND A WORLD OF TALENT

BY RICHARD HENDERSON

Much time has passed since the likes of Fela Sese Achele pioneered the frontier where ethnomusicology meets pop music, and a number of domestic labels have since joined the world-beats crusade. Some have augmented their rosters with international acts, while others have devoted the whole of their energies to marketing world music in the U.S. Profiled below are some of the major players in the burgeoning world-music market.

FROM THE ASCH'S

In the 1990s, Asch's label has merged with the Smithsonian, under the stewardship of director and curator Dr. Anthony Seeger, nephew of folk singer Pete Seeger (the latter fighting prominently in the label's early catalog). Smithsonian/Folkways, keeping to Seeger's policy of keeping all of its thousands of titles in print, has kept up with new series of music from all points on the map.

Among the more popular new entries, "Five Voices From The Center Of Asia" and "Hawaiian Drum Dances Chorus Sounds Of Power In Time" sell well via

the label's distribution agreement with Koch International, as well as through its own Rockville, Md.-based mail-order operation. Brenda Dunlap, marketing director for Smithsonian/Folkways says that, despite the eclectic content of its many titles, the label employs such standard techniques as mailings to radio and uses ShareFire Media for promotion

The World collection) and "Dram Songs And Healing Sounds In The Rainforest Of Malaysia."

BEYOND WISE

Ryko has always followed its own muse, irrespective of musical trends or demographic forces. Its komatiah has paid off handsomely—nowhere more so than in the label's commitment to world music. Al Farka Touré and Ryko's collaboration, and Heuzon's release, "Talking Tambuku" won a Grammy this year in the World Music category, a bunch of the awards inaugurated a few years before by Ryko's Mickey Hart album "Planet Drum."

Joe Boyd, legendary producer and musicologist, is a partner in the label. Ryko incorporates Boyd's ultra-eclectic Harlan Impulse, whose roster includes, among others, a host of unique Bulgarian musicians (such as Telo Bulgarka) and collaborative efforts between players from Mali, Spain and England (the two Soghat albums).

Thane Tierney, product manager for Hannibal Records, says the label has moved in recent years away from what Boyd calls "WPEF" music (White People Singing in English)—though Ryko's re-

cent signing of Maura O'Connell shows that Boyd's ties to the Fairport Convention-style traditional music of the U.K. remains strong. John Hammond, director of marketing at Ryko, notes that the 75,000 copies of the Touré/Cooder disc, has helped more obscure—though no less interesting—titles garner sales. Ryko has unleashed sampler discs by mail, available for the cost of shipping and handling, and Heuzon sees a favorable similarity between this approach and the early 70s "Love Leader" campaign used by Warner Bros. Records to educate consumers.

"As Warner was during the golden era of Otis and Warlock, an Island/Velites was in the '70s, that's the role we'd like to fill in the '90s," says Hammond. "We want our audience to trust us. If they haven't heard of Bala Boyed or Dr. Elsh [singer groups from another Harlan world music success, Oudabek], hopefully they'll think, 'If [Ryko] is into it, it must be cool.'"

When asked about the Asch technique that gives rise to the varied and exciting releases offered by David Byrne's Luaka

Bop label, president Yale Evler says, "Everybody in the office brings in music, and David and I sort through it and decide what to put out. We're interested in pop music from other places that no one else here is paying attention to; we're not trying to follow other leaders."

The marketing boost afforded by the label's affiliation with Warner Bros. Records is an obvious plus, but Luaka Bop maintains its own network of radio and retail contacts to work their releases. Its best-sellers include two albums, "From Zaire To Belgium, A Capella" and "Subyama," by the "African" vocalists of Zap Mama, a series of modern Brazilian recordings; and "Canciones Urgentes," a host of collection by Cuba's Silvio Rodriguez. Upcoming forays in



Continued on page 10

Recent entries on Billboard's Top World Music Albums chart reflect the diversity of the genre (clockwise from top): Gary King, Cannard, Al Farka Touré with Ry Cooder

Continued from page 72

global pop include a compilation of new Evrele calls "Peruvian Funk," another from Alicia's Portuguese diaspora comprising Cipe Verde and Angola, and a collaboration between Zap Mama, Me Pa Ma and Spearhead.

Dismayed in the U.S. by Caroline, the push-backing Real World label has introduced American and European artists



Zap Mama

to artists representing the full palette of the planet's music via some four dozen titles issued to date. As Caroline's New York office, Suzanne Harmonia, U.S. label product manager, and Dan Cohen, who handles publicity and radio promotion, have done much to establish a domestic presence for the label founded by Peter Galanis in conjunction with the organizers of the WOMA.D. festival and headquartered in England's Wiltshire district. Advanced caseloads of upcoming releases are forwarded to Harmonia and Cohen, with an outline of the label's expectations for that particular disc's marketing.

"For instance, Papa Wemba [Zaire's most popular musical export, recently produced for spring '95 release by Stephen Hague of Pet Shop Boys fame] is very big worldwide and extremely big in Europe, so [the label] has very high expectations for him," says Cohen.

Sheela Chandra's "The Zen Koss" and "Wearing My Ancestor's Voices," are Real World's top sellers, moving 25,000 to 30,000 each. Ethnic compilations associated with the label include "The World Is One" (featuring Gabriel, such as "From Flies To" and "Passion Sources," continue to sell steadily.

ISLAND OF JAMAICA

Island Records' commitment to world music dates back to the '60s. Its extensive interest in Jamaican music made reggae a music of pan-global significance, and has recently spawned a separate imprint, Island Jamaica. The label's Mango division, devoted to world music, has a European-based A&R team, with American marketing of the titles handled by Andrew Knowled, director of marketing for Island independent labels.

Knowled describes the proprietary marketing technique of each title as "a consideration—artist by artist—of the needs of a particular record." World-music publications, the intimate community, NPR Afro pop, and other radio and radio programming all receive the label's cooperation. Working titles in the ethnic marketplace of urban markets have yielded sales of more than 200,000 for Chakademus de Piers. "All She Wrote" and strong sales for African artists Angekoko Kujjo and Babu Mia.

Island produces the Alicia Fée tour, which is not label exclusive as is, through this year's tour contains two Mango acts and will generate a compilation CD. Next on the Mango slate is a new album from the reggae band The Roots, with "Mala-We" by Maseo from post-apartheid South Africa; by Bayete de Juba Kuzinye.

IN A HEMIBALL

Atlantic Records' senior VP Vicki Gemante details the strategies deployed in the February '95 launch of the label's Celtic Heartbeat imprint with new law and ingenuity. Though the new label's A&R



Geoffrey Oryema

decisions rest solely in the hands of its three Irish principals (U2 manager Paul McGuinness, Clannad manager Dave Kavanagh and Dublin music-publisher Barbara Galanaty), the first two titles and those to come—are marketed for the world by Atlantic. Five of the artists were unknown to U.S. audiences, but a collection of Clannad music themes and "The Celtic Heartbeat" compilation provide a good entry to the balance of the catalog.

The packaging links the titles, creating brand awareness, and all seven items in the Celtic Heartbeat catalog appeared at one. The parent company's success with Clannad set the precedence of blending traditional and novel means to raise public receptivity for these releases. For six months prior to the titles' unveiling, a database of Irish specialty shops, a database of Irish specialty shops, and other profitable sales venues—however approached—was compiled.

Atlantic produced a 45-minute documentary, "A Celtic Celebration," hosted by Gabriel Byrne, which found ready acceptance throughout PBS-affiliated stations. Additional TV spots were aired on the ABC, E!, FX and Lifetime networks during a month-long campaign.

Other current Celtic Heartbeat releases feature Francis Black and a 10-voice choral group known as Anua. The next release will be the cast recording of "Ivorenium," a theatrical review based on the Eurovision Song Contest winner of

the same title composed by Bill Whelan.

The EMI imprint Hemisphere has recently been transformed into an independent label with a series of world titles. Gabriel Byrne, based in the U.S., is the label's director, with Sig Sogorwath, senior director of international marketing, handling domestic coordination for the label through the 18.5 offices.

Recent releases include "Yele Brazil" and "Reggae Alicia," with the latter, all being the distinctive uniting logo and packaging. The best-seller is present in the last 12 CDs, including "Celtic Celebration," moving some 20,000 units as a result of aggressive promotion that targeted St. Patrick's Day for release. The label's initial push into the Irish export market and printed beer coasters and giveaways distributed to Irish pubs. Ad space also was taken on such specialty publications as the One Road, The Beat and Tower's Pulse! Future titles that Sig Sogorwath will enjoy the long shelf life that characterizes the current series include "Salsa, Merengue, Mambo" and "So Salva New York's Celtic titles, has since made a wholesale move into reggae. In addition to the first-arriving titles of label manager and overseas A&R supervisor Randall Gains, Shanachie has, over the past decade, added more titles of world music that Gains says "has been heavily" by Americans.

The label's catalog features individual artists from genres spanning Pakistan's apowell singing to Nigerian pop. Artists from 12 different countries are the subject of projects that have drawn the most media attention of late, from the musical safari undertaken by guitarist David Lindaly and Henry Kaiser to Madagascar's "World Of Olf Time" to the "Sweet Sunny North" of Norway. Each of these journeys yielded several CDs of collaborative playing and documentation of local talents, and future trips to New Guinea.

Mali-order accounts for 20% of the content of the label's specialty, one-price retailer publications, such as Tower's Pulse!, increasing its profile. Collaboration of good radio contacts is important, as is the press generated by such unique projects, such as the "Sweet Sunny North" recent compilation tribute to Bahamian folk rock singer Spencer.

Malaysia and Mexico are being discussed.

Noetic musicians have played U.S. tour dates in support of "Sweet Sunny North" and "Sweet Sunny North." The inclusion of world-music "taster mixes" is "already searching the stores for this stuff!" Says the "The Best Of Ladyshank Black Mambo" have climbed to the 100,000 mark due to the close association of maternal and the group's association with Paul Simon.

In the near future, Shanachie returns to its roots with a release by Suzanne Harmonia, a multi-instrumentalist described by Gains as "a wizard," along with new work from Norwegian fiddler Arneberg. New releases include "The Best Of Ladyshank," a multi-instrumentalist described by Gains as "a wizard," along with new work from Norwegian fiddler Arneberg. New releases include "The Best Of Ladyshank," a multi-instrumentalist described by Gains as "a wizard," along with new work from Norwegian fiddler Arneberg.

Green Linnet is yet another record company whose primary focus has broadened over time to embrace world music. Founded in New York in 1982, according to publisher Judith Joneh, the new branch does not signify a move away from Celtic music, which remains a product of the label owned by Wendy Newman, but rather a response to "music that can't be ignored." The label's initial releases—including the Finnish group Värttinä, which has a sales of \$2 million among the label's best-sellers, and "Slang" by Madagascar's Tanika—could be categorized as "world folk." The boundaries of folk are expanded on Kenepohle with the release of "The Best Of Ladyshank" by Genet and Compagnie Deses, a Cuban band based in San Francisco.

Mail-order accounts for 20% of the content of the label's specialty, one-price retailer publications, such as Tower's Pulse!, increasing its profile. Collaboration of good radio contacts is important, as is the press generated by such unique projects, such as the "Sweet Sunny North" recent compilation tribute to Bahamian folk rock singer Spencer.

INTERNATIONAL RELATIONS

Another instance of long-distance commerce between foreign A&R and a domestic sales team is embodied by the work of Carme Goldberg, who handles public relations for the Japanese JVC label. Currently, she is involved in the distribution of the 99 titles in JVC's World Sounds series, which have been re-packaged and feature liner notes improved from the import copies that first attracted fans of exotic music. Much of the series, which list oriented Japanese rock and pop, are currently available as already been ranked in the U.S., with the final 25 titles being shipped at the end of April.

Goldberg laments the difficulty in getting press for the series, which features unadorned on-site recordings of rocks music from every continent, but whose authenticity involves few well-known crossover names such as "The Best Of Nasrat Faeh Al Khan is a notable exception). She looks forward to better results now that the JVC has achieved independent distribution through a distributor, New York's Faez Al Khan is a notable exception). She looks forward to better results now that the JVC has achieved independent distribution through a distributor, New York's Faez Al Khan is a notable exception). She looks forward to better results now that the JVC has achieved independent distribution through a distributor, New York's Faez Al Khan is a notable exception).

Triloka Records, which recently relocated to New Mexico, houses a roster of artists whose eclectic genres give lateral proof of the company's motto: "Three billion sounds in one pack." At present, the company's catalog showcases jazz in its many colors, the One World Music series is "designed to synthesize sounds from around the globe for the first time," and spans the full range, from field recordings to fusion, to the '60s and pilgrimages to India in the late '70s and early '70s by blues-rockers Maciel Marquis and K.D. Nagel.

THE MAINSTREAM OF A GENRE

Pop Stars Introduce And Popularize World Music Artists

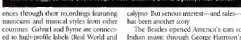
By CHRIS RUBIN

With "The Lion King" and its African-themed soundtrack reigning in "move theaters and music stores," world music in a new Rebek television ad, "world music," it seems, has finally come of age and entered the mainstream. World Music has its own chain in Billboard and its own section in most record stores.

But it hasn't always been this way. In fact, world music only very recently has climbed out of obscurity. While audiences in non-English-speaking countries have readily embraced musicians from the U.S. and Britain, Americans generally have resisted songs in foreign languages. It's been only five years since Billboard created its world music chart, and about the same length of time since major stores began creating world music sections.

Just a few years ago, says Triloka label president Mitchell Marder, "World music records typically sold 2,000 to 5,000 units." He now sees tremendous changes—and bigger sales. "There are world sections even in mall record stores, and the sections at Tower are expanding exponentially," says Marder, who attributes part of that growth to his records, like Ryko's "Telling Tanabuki," the pairing of Americans by Coode and Mahan against Al Fakira Tour. Records that once crossover success: "Bring new listeners to us to browse the world section," Marder's "Baga In" by the Tahanze Choir, was on a 11 set on the Triloka Music Albums chain and established Triloka as a serious contender in the genre.

World's biggest fans (from left): Peter Onorati, David Byrne, Paul Simon



through their recordings, gaining musicians and musical styles from other countries. Gabriel and Byrne are connected to high-profile labels like Real World and Lava, respectively, which record artists from around the world. Gabriel's "Passion" and "Passion Sources," in fact, offer a virtual world music primer on CD. Simon, meanwhile, has used foreign music to enrich his last couple of releases—South African township jazz for "Graceland" and Brazilian and African percussion and rhythms for "The Rhythm Of The Samba." These two albums, which starred the American careers of Ladyshank Black Mambo and Oledram.

Much as these foreign artists benefit from exposure here, the rock stars also gain from the exchange. Simon's career regained its momentum, while Gabriel created a whole new sound for himself through music to enrich his last couple of releases—South African township jazz for "Graceland" and Brazilian and African percussion and rhythms for "The Rhythm Of The Samba." These two albums, which starred the American careers of Ladyshank Black Mambo and Oledram.

Songs in foreign languages or performed on exotic instruments have popped up on the charts ever few years since "Baba's" early '70s era featuring the Australian delgados, "The McKunguro Down" Harry Belafonte introduced the aural sounds of Caribbean

lyricist. But Simon's success—and sales—has been another story.

The Beatles entered America's ears too Brian Stiles through George Harrison's star playing on "Within You Without Me," and other songs—and opened the door for Ray Shanon's eventual stand here as the States. The Rolling Stones, since incorporated the name (played by Brian Stiles) first on "Paint It Black" as became in 1969's "Steel Wheels." The Stones recorded with Morocco's Master Musicians Of Jajouka, as had Brian Jones on the 1967's "Pieces Of Eight." Jimmy Page and Robert Plant recorded much of their "Quarter" in Maracah with Egyptian and Moroccan sidemen. Classical marvels The Rasmus Quartet recorded the world's first CD in Maracah with Egyptian and Moroccan sidemen. Classical marvels The Rasmus Quartet recorded the world's first CD in Maracah with Egyptian and Moroccan sidemen. Classical marvels The Rasmus Quartet recorded the world's first CD in Maracah with Egyptian and Moroccan sidemen.

WORLD TOURS

Tours featuring several bands playing similar music have been one way to break into the American consciousness—and to bring attention to the music. A recent Brazilian sensation Mangueira Metizes

Continued on page 84

Continued on page 82



The world is our oyster.

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new!



Continued from page 30

India is where they first encountered Jai Uttal, who now records for Tuleku with his Pagan Love Orchestra. Uttal was, and remains, a student of Ali Akbar Khan, the Indian sarod virtuoso. The connection led to albums by Khan, produced by

well-label's *Uttal and Ali Akbar Khan* which showcased an array of instruments of more than 10,000, and *Masada*, one of the earliest African musicians to chart in the U.S., moved nearly 50,000 units.

A long-running constant in the ethnomusical scene is New York's Lynchwood Records. Says president Nick Frasca, "Our music must be either traditional, or in a contemporary expression based on traditional music and per-

forming indigenous arts. Strong, cancer potential and a deeply felt knowledge of traditional music attract Haddad's interest more than mere exoticism.

This outlook has led to healthy sales of Narve American titles ("Talking Spirit," from fall '93, has moved more than 23,000 units) as well as "Flutes And Strings Of The Andes" and a current recording of "Baba Abern" by India's violin master, Shankar.

Along with the projected inauguration of a new label, Haddad plans to issue *Badagana*, a scat singing, Romanian gypsy music, new work by Moroccan expatriate Hassan Halouani, "and plenty more."

Stern's has long been a retail mecca for connoisseurs of all forms of African music, as its London location. In the '90s, as a distributor of European and African labels to the American market and as a stand-alone label, it has brought several new strains of Afro-pop to U.S. record stores.



Anuna

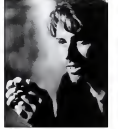
Uttal, which represent a hybrid of Eastern and Western music, such as "Journey" and "Garden Of Dreams."

Ethnomusicology in its purest form is represented by "The Taharian Choir," recorded in the South Pacific by Pascal Vahen Meyer. Steely Dan's Walter Becker, while producing jazz titles for the label, mentioned hearing this magical aural music, and so another foray into Afrik funk was forged. Other world music successes for the label include two volumes of the "Trance Planet" compilation produced by KCRW's Tom Schabel, and African veteran Hugh Masakele's "Hippo." New releases include West Africa's Vieux Dub and 70s "Dream Weaver" Gary Wright, the latter hybridizing Indian, Brazilian and African sounds. As Markus notes, a few years ago an ethnic music release that sold 5,000 copies was doing

poor on traditional instruments."

The label's decision to recheck world beat/pop fashions has not affected their acceptance among record buyers seeking the unusual "Ancient Egypt," by Ali Jihad Racy, has sold more than 25,000 copies since its 1977 release. A collection issued in 1991 by Soh Dako, a taiko drum ensemble from Japan, also has established a consensus sales momentum that continues to the present. Just released is "Flamenco Caravan," by Rodrigo and Remedios Flores, and Mustapha Terry Addy's "Master Drummer Of Ghana." Stern has fall '95's "Songs Of Our Celtic Nations."

Bob Haddad, president of Music Of The World, is personally involved in producing the diverse worldwide fare issued by his label. His philosophy is not fundamentally different from that of a domestic



Jai Uttal

Director of U.S. operations, Ken Brown, is based in New York and says the majority of A&R decisions are made in London

by label chief Robert Lubiano. A core group of American radio stations and journalists are serviced with promotional materials, thus far yielding groundswell popularity for two Stern's discs, "Tremor" and "Terra Tradicional," by the African-N'Y saba hybrid Afancado. Madagascar's D'Gary is becoming a guarani to be reckoned with in any market, and his upcoming Stern's release will be the first recorded with his own group. Via Stern's Earthworks imprint, the series that put South African music on the chart, The Indestructible Beat Of Soweto, continues with a fifth volume.

A ROUNDER WORLD

Some of the earliest world titles available to American consumers here the venerable Rounder logo. The label, which has had much success in niche markets, issued its first album by Alijari Ba Kette, the Senegalese kora player, in 1974



Vieux Diop

Other A&R expenditures to Africa yielded folk music from Togo and a pair of albums from Prince Nso Mbaraga & Rozali Jaka.

Rounder founder Bill Nowlin has always been a hands-on curator and producer of the label's world music. He describes the diversity of Rounder's catalog as the best preparation for marketing the array of African, Puerto Rican, calypso and other ethnic musics that the company has accrued. Currently, Nowlin's attention is focused on a two-volume set of author Paul Bowles' recordings of Moroccan music, due this autumn.

Harold Hageopian says he created Traditional Crossroads in consultation with Rounder Records "so that I wouldn't have to keep shipping the records that I produced." Contemporary and as befit recordings of American and Turkish music comprise the Traditional Crossroads roster, with discs devoted to out-of-play artists of the post (Lidi) Brant and Tambura (Emal) Bera, and contemporary strains of Middle Eastern music, such as Oyster Compagny.

In July of this year, "Gypsy Fire" will put Turkish and Armenian musicians including Hageopian's father, Richard, in recordings of belly-dance songs. From Stan Kenton to "Star Trek"

soundtracks, Gene Norman's GNP records has tracked what he means to be eclectic during its four decades in operation. Norman personally oversees A&R decisions concerning world music, including the release of two early '70s LPs as "Sacred Sites," music of early Indian collaborations by Elizabeth Waddell, and South African pop music by Nat "Veleka" Imfugate and Magyagra C. Khosa ("Xhosa Dances"). Roy Costa, director of publicity for the label, says "everything from New Age penachos to NPR and college radio" to expose the music to a broader audience.

WORLD EXPLORER

"World Music," as a generic term, is not adequate to describe the rigorous attention to foreign artists that has characterized the Elektra Nonesuch label since its inception in 1964. The label's Explorer series, curated by Theresa Stern from 1969 to 1978, presented exemplary field recordings made by ethnomusicologists such as David Fanshawe, Paul Berliner and others, these are presently being reissued in digitally remastered form with improved graphics at a rate of six to 10 titles per year, according to Carol Yarle, VP of art and development.

The Nonesuch roster also boasts instrumental acts—under the A&R guidance of label president Bob Hurwitz—that have made the greatest inroads with American consumers, such as the Gipsy Kings, Los Yaguez Mysticos De Badajoz and Brazil's Caetano Veloso. Sarah Lally, director of publicity, laments independent radio promotion for Latin radio stations—through the notion that with sales exceeding 2 million for their "Best Of" collection, the Gipsy Kings appear to have transcended the confines of the "world" bins. ■

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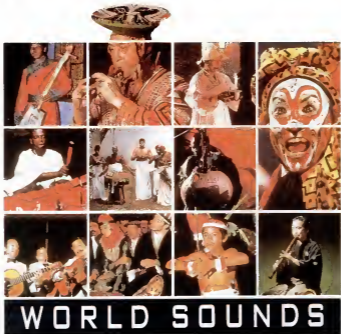
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World Music

Mainstreaming
Continued from page 20

with him. Gabriel introduced Youssou N'Dour to his American fans, both on the Amnesty tour and on a six-date-selling tour as a featured vocalist on "In Your Eyes"



Sheila Chandra

from 1986's "So" (setting up the hit "Seven Seconds," N'Dour's duet with Neneh Cherry). Reggae 5amplish tours the U.S. every year to sell-out crowds. And Africa Fite, which was started in 1978 in Paris by an African immigrant, now brings an array of African bands to the States each year. Island Records founder Chris Blackwell, a longtime fan of African music, saw in Africa Fite a way to bring Africa to the world.

"There's absolutely a noticeable difference in sales of artists on those tours," says Pat Monahan of PolyGram, whose Island/Mango artists are well-represented on the tour. "You can see [sales] scans increase as the tour goes across the country, no question about it."

Gabriel's WOMAD (World Of Music, Arts and Dance) tours, long a staple of the European concert stage, have been monumental in introducing even more new bands to American audiences, including the Dreamers Of Drums and Sheila Chandra.

World music, however, still has a long way to go before achieving anything approaching the sales of standard pop and rock releases. While the Chieftains can hit the Top 25 on the Billboard 200 and sell 30,000 units in a week, few other world artists sell anything near that. Gabriel's WOMAD tour, successful with him as headline, was canceled last year on the West Coast when the lineup failed to include him.

COMBINING CULTURES

While some parties cry foul at the use of world music in pop hybrids like Deep Forest, such combinations are often necessary to keep both genres alive. If Khiladi brought Algerian Rai music into the present with electric guitars and other modern instruments, few young people—here or there—would have followed it.

As it is, world music has caught the attention not only of the public, but also of many mainstream recording artists. Notes Luaka Bop president Yale Evliwiz, "These Raiti has world-music elements in her latest recordings, it's obvious that this music influences others. It's everywhere, and that's a great thing."

Perhaps Americans are finally learning to enjoy what people in other countries have already discovered—unfamiliar sounds and songs sung in another language. Or perhaps our population has shifted to include greater numbers of people from Africa, the Middle East, and South and Central America.

The biggest break for world music may come in the future, when the generation raised on "The Lion King" starts buying CDs. They won't be strangers to African beats and rhythms and other one-of-a-kind sounds. PolyGram's M'bandu seems it up: "This music, won't sound foreign to them."

Around The World

A Sampling Of Music Gathered From The Four Corners Of The Earth

BY MARIA ARMOUNDIAN

Years ago, it would have been nearly impossible for me to find the great music from Zimbabwe, the Middle East or India. But now, with the help of such pop artists, as Paul Simon, Peter Gabriel and Genesis' Dead drummer Mickey Hart, who have increased awareness and encouraged experimentation, music of many cultures has been introduced and brought to the forefront in the United States. World-music sections are common in music retail locations, and some stores specialize in it.

But trying to sort through the amazing variety of international music is still daunting for a novice. The following tour through world music just scratches the surface, every curious reader/listener is encouraged to dig deeper—research and explore. One thorough overview is found in World Music: The Rough Guide, one of the sources for the article.

The British Isles

Music from the British Isles is one of the more familiar international musical styles in the States. The music of the Celts is marked by harp, bodhran/pipes, ulannas pipes to sophisticated bagpipes, fiddles and flutes. The most famous national players of Celtic music may be the Chieftains, whose latest album, "The Long Black Veil," already has gone gold twice. A second traditional ensemble, Altan—led by singing fiddler Mairead Ni Mhaonaigh, who sings rarely in

Gaelic, and flautist and whistle player Frankie Kennedy—has been called the new "Bygones" of Irish traditional music. The group plays both Irish and Scottish tunes.

Scandinavia

In Finland, instruments like the kantele, a zither-like stringed instrument, dominate the music—along with accordions, buzukis, violas, tin whistles, uddan and cimbaloms. These are some of the instru-



Värttinä

ments played by Värttinä, a popular traditionally based group that comprises four female vocalists backed by six musicians. The group's music is derived from folk-ethnography and other folk recordings.

Swedish music is also often defined by fiddles and bagpipes, as well as the nyckelharpa and spöspel, the heading flute. While older Swedish folk music trends toward melancholy, the more modern music, called polka, is characterized by complex, fluid, triple-beat music similar to that of the Balkans. The emphasis is on individual performers, such as fiddler Pålus Gustaf and

Continued on page 26

Triloka Records/ Worldly Music

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Gary Wright

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"The best kids' music is good enough that parents don't mind—even look forward to repeated listenings. That's the case with this album of infectious zydeco rhythms."

—JOHN KELLY, FAST FORWARD (THE WASHINGTON POST)

• 1995 Oppenheim Perfect10 Platinum Audio

World Music

Sampling

[Continued from page 54](#)

Lithuanian vocalist Mane Ferone, rather than ensembles.

Eastern Europe

Transylvanian music and Hungarian music have common threads. The traditional ensemble consists of a violin, viola and double bass. Dance music played by "gypsy orchestras" is prevalent in Transylvania, Romania and Hungary. Well-known artists include non (puppet) player Gheorghe Zamfir and Maria Schreijer from the group Moksha, the leader in Hungarian folk music, who plays Romanian, Slovak, Serbian, Bulgarian and Transylvanian songs.

Bulgarians are known for their "opendances" female vocalists, such as Nadka Karamitrova, Yanka Rupkina and Kozma Stoyanova, soloists on the popular "Myster Des Vozes Bulgares" by Bulgarian Radio's women's choir. But this is not Bulgaria's traditional folk music, which is without fancy, and often incorporates baglamas (gaida), flutes (kaval) and such stringed instruments as the gadulka and tambura. One famous artist, clarinetist Iva Papazova, introduces Bulgarian folk dances with jazz improvisation.

The former Yugoslavia offers a variety of styles and traditions. There, amateur ensembles called *Našim* (Our Own) Drama receive state support to preserve the traditional songs and dances. On the Croatian side, on because of stringed instruments are the *trugun*, while in Albania, some of the more common instruments include the *uzla*, a double-neck, ooe-like wind instrument, and the *tapan*, a large bass drum played with two disproportionate sticks.

Russia provides a wide range of music,

from upbeat dance music, called *horovod*, to more serious songs and satirical songs, called *chastushki*, accompanied by accordion or balalaika. Dmitry Pokrovsky Ensemble is among the most notable Russian groups.

American music features some of the best players of the oud, a guitar-like stringed instrument also prevalent in the Middle East and Greece), such as Udi Henu and Richard Flaggman. The folk music from Armenia lends toward danceable rhythms. Among other instruments unique to Armenian music is the *deduk*, a lyrelike, one-octave wood instrument made of spruce wood that resembles an oboe. Hooson on this instrument goes so master *deduk* player Djivan Gasparyan.

The Middle East

The Middle East also boasts fine oud players, such as Harnaz el-Din, a Nabhan from Egypt. Other Middle Eastern instruments include hand drums, the *ney* (reed blown flute), *dud* (drum drum), *darbuka* (stringed instrument) and *zils* (finger cymbals).

Moroccan musicians also use a guitar. Among their most notable artists are the Master Musicians Of Joujouka from the Rif



Hossam Ramzy

Mountains and Hossam Hakmeou, who specializes in Gnawa trance music. Other important Middle Eastern artists include multi-instrumental player Simon Shabazz and percussionist Hossam Ramzy, who plays belly-dance rhythms under Middle Eastern melodies.

[Continued on page 88](#)



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World Music

Sampling
Continued from page 86

India

Classical Indian music follows strict scales and patterns, even while being impressed. Alongside vocals, stringed instruments are prevalent—especially the sitar, played most memorably by master Ravi Shankar. The sitar is a 25-string, two-chamber instrument, and Ali Akbar Khan may be its foremost player. Another renowned player, Grammy-winner Vishwa Mohan Bhatt, designed his own stringed instrument, the *sachin veena*, from the slide guitar. Other popular Indian instruments include the sar-



Ali Akbar Khan

oor, a two-stringed harmonium with 100 stretched and pegged strings, the *sarmandel*, a zither used by solo vocalists, the oboe-like *wedding instrument*, *shehnai*, the harmonium, and percussion instruments *sabli* and *palghau*. Other notable Indian artists include classical vocalist L. Subramaniam and traditionally blues pop artist Sheila Chandra.

Far East

Music of the Far East hasn't yet permeated the U.S. like the music of Africa or Latin America has, but it provides rich musical diversity. Gamelan sounds, or ensembles of booming tuned gongs, metallophones and drums stand out in Java and Bali, while sacred chants of Gyozo Monks are featured in Tibet and Thailand. Fong Nam, a leading classical ensemble, features a *khong wong* (gong circle), *nenat* (xylophone), oboe, flute and kiddle. Chinese avant-garde multimedia arranger Luo Sola is noted in ancient traditions of Chinese culture but adds influence from rock, funk and blues.

Northern Africa

Algerian artist Khaled is called the King of Ra, the music of the young diaspora. Musically, ra, which means "opinion" or



Khaled

"advice," fuses traditional music, rock, reggae, soul and funk and features both traditional and contemporary instruments.

Southern Africa

Highly political South African music is represented by Zimbabwean political/spiritual leader Thomas Mphahlele, who sings about social and economic barriers. Zimbabwean instruments include the *mbata* (thumb piano), *mushira* and *hosho* (scales). From the Republic of South Africa, Ladyman Black Mambazo, a 10-voice male choir, features *mbube* a cappella performances.

Western Africa

The King of Juju music, or dance music, is King Sunny Ade from Nigeria. He sings in such local languages as Yoruba. Juju music, named for the "ju ju" rhythm of the small *hosangun* tambourine, is often played on a

variety of strangled instruments.

In Senegal, two artists stand out: Youssou N'Dour and Baaba Maal. While Youssou N'Dour is noted for a variety of moods and styles, including ballads, dance rhythms and jazz grooves, Baaba Maal is known for his melancholy tone and his call for global unity. Maal uses the Fulaic musical traditions and ancient Yell rhythms as his foundation and adds Western instruments to modernize his music.

Manding music, the classical music of Mali and New Guinea, features such instruments as the *konta*, a cross between a harp and lute, the percussive *arambiki*-like *baton*, and the *ngoni* lute. The most famous



Souf Keita

artist from this region is Grammy-nominated Saïk Nana, former leader of the Rail Road, a project the Malian government helped to popularize during Manding music.

Latin America

Latin America has provided maracas from Mexico, *salsa* from Cuba, *samba*, *bossa nova* and *tambora* from Brazil, *combs* from Colombia, and *tango* from Argentina. Featuring instruments such as *bandolas*, *anexas* (saxophone) and *gatus* (flute). One of the leading Argentine musicians is Astor Piazzolla, who reworked the tango. A leader among Brazilian musicians is Caetano Veloso, who blends his Bahian roots with such modern sensibilities.

Caribbean

In Jamaica, longtime reggae artist Burning Spear, considered second to Bob Marley, tries to preserve the roots and original understanding of traditional African and reggae music.

Haitian band Boukman Eksperyans sings in Creole, fighting censorship and encouraging peace and freedom through nonviolence. The "roots na" group unites traditional Haitian drumming and melodies, along with the technology of modern studio instruments and effects. ■

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LIFELINES

BIRTHS

Girl, Chayama Kitta, to Johnny Rivers and Robyn Woodard, March 20 in Torrance, Calif. He is a guitarist and songwriter for Polybor and the Regulators.

Boy, Ryan Lawrence, to Richard and Vida Nash, March 21 in New York. He is senior VP of black music at Atlantic Records.

Boy, John Laurant, to Jean Francois and Catherine Cecilien, April 4 in London. He is divisional managing director of EMI Records U.K.

Boy, Christopher Salvatore, to Charlie and Vicki Lombardo, April 17 in Long Island, N.Y. He is music director and air personality for WALK Long Island.

Girl, Madison Louise, to Bob and Robin Clark, April 19 in Los Angeles. He is national field manager for Atlantic Records.

Girl, Ryane Courtney, to Kerl and Samantha Davis, April 21 in New York. She is an office services employee at Arista Records.

Boy, Speck Mellencamp, to John and Elaine Mellencamp, April 23 in Bloomington, Ind. He is a Mercury recording artist. She is a model and actress.

DEATHS

Carl M. Story, 78, of completion following triple bypass surgery, March 31 in Greenville, S.C. Called "The Father of Bluesgrass Gospel Music," Story recorded more than three-dozen albums in a career that spanned six decades. He formed the Hamblin Mountaineers in 1964 and worked with such bluesgrass pioneers as the McComb Brothers, the Carter Family, the Delmore Brothers, Fiddlin' Arthur Smith, Sam & Kirk McGee, and Roy Acuff. In the early '40s, Story played fiddle with Bill Monroe's Blue Grass Boys on the Grand Ole Opry until being inducted into the Army. Following military service, Story launched his major-label recording career on Mercury Records in 1947. He recorded numerous 78 rpm records including "Lova And Weald," "Lonesome Hearted Blues," and "My Lord Keep A Record." In 1968, three of his recordings, "Family Reunion," "Light At The River," and "My Lord Keep A Record," appeared on radio and cassette. "Family," one of the first 12-inch bluesgrass LPs ever issued. Story went on to record for a half-dozen record labels, the best known of which were Starday in the '60s and CMH in the mid-'70s to early '80s. From the late '40s through the '60s, he also hosted numerous radio and TV appearances, including a 10-year stint on WNOX Knoxville, Tenn.'s "Tennessee Barn Dance" and a popular weekly radio show on WLOS-TV in Asheville, N.C. He is survived by his wife, Helen; two sons, James Anderson and Dwight Anderson; and a daughter, Linda Hise.

Stanley Catron, 68, of cancer, April 27 in Myrtle Beach, S.C. Catron was both a performer and founder of music publishing company South Mountain Music. He joined BMI in 1968, where he served for 20 years, retiring as VP of performing rights. As a child, he performed with his brother Arthur in the comedy song and dance act the Catron Brothers. While in the chorus of Cole Porter's "Something For The Boys" in 1943, he was chosen to do a series of dance sequences for Life magazine and appeared on the cover of the April 23 issue. He appeared in the United Artists film "Song Of The Open Road" with W.C. Fields, Edgar Bergen & Charlie McCarthy, and Jane Powell. He also performed with Jerry Lewis after the comedian's

breakup with Dean Martin. On April 1, Catron was given the Charles E. Brown Award by the Beach Music Hall of Fame in Myrtle Beach. In addition to his brother, survivors include his wife, Betty, and a son, Terry. In lieu of flowers, the family asks that donations be sent to the Hall of Fame Foundation, P.O. Box 4715, Columbia, S.C. 29201.

Rhaphel Rabello, 32, of respiratory problems, April 27 in Rio de Janeiro, Brazil. Rabello was a guitarist and composer who recorded for Caju Music/Milostana Records.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

CAST ALBUM FIGHTS AIDS: Capitol Records and Yoko Ono have donated \$100,000 to the American Foundation For AIDS Research from sales of the CD original and cassette of her off-Broadway musical, "New York Rock." In addition to music from the show, which ran at New York's WPA Theatre in March and April, the album features a bonus track, an alternate version of the rock opera's main ballad, "Never Say Goodbye." Capitol has also released a limited-edition promotional CD featuring four versions of the song—two from the album, Ono's rendition, and one by late singer/composer Harry Nilsson. AMFAR is a nonprofit group supporting basic biomedical and clinical research, social and behavioral research, and the development of sound AIDS-related public policy. Since 1984, it has given more than \$77 million to more than 1,600 research teams. The \$100,000 grant was presented by Charles Koppelman, chairman/CEO of EMI Records Group North America at a breakfast gathering at the Hard Rock Cafe in New York on May 2. Besides Ono

and Koppelman, other present included Mathilde Krim, co-chairman of the board of AMFAR. Artist: Audrey Strahl at 212-690-3325, Marcian Caprino at 212-690-7440, or Susan Letts at 212-492-1323.

PUBLIC AFFAIR: Former Warner Music Group chairman Bob Marjolek, a behind-the-scenes force at the Mannes College of Music, is going public to help the school's future. Chairman of the school's board since 1979, he pledged to raise \$1.2 million within the music industry to help the school expand its jazz curriculum, the New School Jazz Program at Mannes. Since then, he has raised \$800,000 for WMG, with \$400,000 coming from MMS itself. Now, according to a WMG press statement, he's looking public to find direct partners with deep pockets, corporate or otherwise" to help finance the school's move to a larger building in New York and to create for the first time a Mannes endowment fund.

SECOND HOMELESS? VOLUME:



Musical Youth: Executives of Warner Music Group and BMG Direct present NARAS president/CEO Michael Green with donations totaling \$250,000 (\$125,000 from each company) to benefit Grammy in the Schools. The 1995 Grammy in the Schools program will reach 50,000 high school students nationwide through classes, workshops, seminars, and concerts, drawing attention to music education and deferring careers in the music industry. Shown, from left, are Robert Marjolek, former chairman/CEO, Warner Music Group; Linda Moran, VP of group and internal relations, Warner Music Group; Green; and Worth Lewis, president/CEO, BMG Direct.

A second volume of "Voice Of The Homeless" will be offered by M&G Records in association with MCA Records as a result of a recent recruitment of homeless talent in Miami. Royalties from the record's sales as well as fees for live performances will be paid directly to the homeless writers and singers. Sponsoring the Miami search were United Way of Dade County (Fla.), American Airlines, McDonald's Restaurants, and MCA. "Voice Of The Homeless" is a brainchild of Rex Neilson, founder of M&G. Neilson: Ken Neilson at 305-572-3900, Tamara Klinger at 305-573-2291, or Tom Cording at 212-941-8048.

HONORING THE EARTH: The Indigenous Women's Network reports plans for a 21-day Honor The Earth tour, with Epic set Indigo Girls as the headliner, from May 8 (Madison, Wis.) to June 6 (Seattle). Each performance will benefit Native American communities working to protect their land and culture, the network says. In addition to the concerts, Indigo Girls will be visiting several Indian reservations, including the Hopi mesa and the Navajo reservations. The network is a coalition of more than 400 female activists and organizations. Contact: Faye Shover at 615-221-4465.

and more than 400 female activists and organizations. Contact: Faye Shover at 615-221-4465.

FOR DECENT HOUSING: Pianist Gerie Webb and other guest musicians scheduled a May 6 concert at Mansfield (Pa.) State University to benefit the Appalachian community in north central Pennsylvania in association with Habitat For Humanity International, which works with donors, volunteers, and homeowners to create affordable housing for those in need. Contact: Elizabeth Heiser at 301-270-0777.

AIDS BENEFIT: In the aftermath of the death of Ernie "Easy-2" Wright from AIDS, Few Entertainment organized an Entertainers Fighting Against AIDS benefit dinner scheduled for May 6 at the Glam Slan Restaurant in Los Angeles. All monies raised are to be donated to the South Los Angeles Community AIDS Program of the Watts Health Foundation. Contact: Austin Foxe at 310-271-5507.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

May 8-9, THE M&M'S AWARDS: Music industry awards presented by Music Development Associates Inc., the American Bar Assn. Section of Science and Technology, and the Federal Bar Assn. Intellectual Property and Communications Law Section. Grand Ball, New York. 800-94-5393.

May 10, ASSOCIATION OF COUNTRY MUSIC AWARDS: Universal Amphitheatre, Los Angeles. 213-462-2251.

May 13, Entertainment Law: The Year Is Review '94-'95: presented by Stan Sacher, Washington Ave Lawyers for The Arts, and the D.C. Bar. Arts Club of Washington, Washington, D.C. 202-393-2625.

May 10-14, NARAS Convention: Hyatt Regency, San Francisco. 650-533-2945.

May 12-14, EastPop '95: various locations, Fresno, Calif. 811-657-2578.

May 13, 43—Electronic Entertainment Expo: conference on electronic entertainment. Los Angeles Convention Center. 300-660-3066.

May 15-21, Canadian Assn. For Music Therapy Conference: World Leisure University, Waterloo, Ontario. 519-804-7010 x2631.

May 17, Music West, World Vancouver and the Ribbon Jazzs Conference: Vancouver. 604-698-4310.

May 17, ASCAP Pop Workshop: Fiat, New York. 212-621-6143.

May 17, "A Day In The Life Of A Film-TV Music Supervisor": panel and lecture presented by the Assn. Of Independent Music Publishers, Hotel Solheim, Los Angeles. 818-427-8257.

71-723-2277.
May 18, Budget Musical Film Benefit Luncheon: with educational talks on presentable careers. Wyndham III Age Hotel, Los Angeles. 310-241-2943.

May 18, International Harmonization Of Copyright Laws And Global Licensing Systems: focus on global developments concerning the protection, identification, and payment for use of copyrighted works, presented by the New York County Lawyers Assn. Convention Center, Entertainment Arts and Sports Law, New York County Lawyers Assn. New York. Best Entertainment. 212-752-5729.

May 21-25, WMOCA Hong Kong: Hong Kong Convention Center. Tel: 852-365-1920.

May 23-25, WMOCA Asia: Hong Kong Convention & Exhibition Center, Hong Kong. 851-331-4434-6492.

May 26, Songwriting Showcase: presented by Canadian Music magazine, Sheraton Centre, Toronto. 503-765-8181.

May 30, Music & Multimedia '95: conference presented by NARAS, Bell Hill Musician Centre, San Francisco. 415-778-1100.

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May 26, Budget Musical Film Benefit Luncheon: with educational talks on presentable careers. Wyndham III Age Hotel, Los Angeles. 310-241-2943.

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EA, Cap Cities Beget Creative Wonders

BY MARILYN A. GILLEN

NEW YORK—ABC-EA Home Software, the joint CD-ROM publishing venture between Capital Cities/ABC and Electronic Arts that launched in December, has settled on a new marketing strategy—Creative Wonders—and a slate of new titles for 1994 that key strongly into the creative, marketing, and distribution muscle of the partners.

Among synergistic strategies on tap from the company are a cross-market tie-in with ABC Video for the forthcoming "Schoolhouse Rock" CD-ROM and video series. The videos will sport a trailer for Creative Wonders' CD-

ROMs based on the ABC-TV property, while the CD-ROMs will cooperate with trailers for ABC Video line. Both projects are due to launch this fall.

Creative Wonders' various CD-ROM titles also will find a home within the ABC Online site on America Online, according to Creative Wonders' president Greg Bestick. "You can browse through their store, find our products, and call an 800 number to order," he says.

Meanwhile, another outlet with content-rich relatives—Fox Interactive—is teaming up with software developer Sound Source Interactive to produce "interactive storybooks" for the children's market based on three Fox Kids

Networks TV shows: "Eek! The Cat," "Bobby's World," and "The Tick." All three CD-ROM titles will be developed and distributed by Fox Interactive, a unit of the newly formed 30th Century Fox Home Entertainment.

Fox Interactive's previous titles were a home game spin on "The Tick" as a cartridge game based on the film "The Pagemaster." Fox Interactive has not yet released any CD-ROM titles but plans titles based on upcoming film properties "Dances with Wolves" and another "Planet Of The Apes" sequel, among others. Sound Source Interactive has previously produced interactive storybooks based on the "Black Beauty" and "Lassie" films.

SEPARATE BUT LINKED

Despite powerful links to its parents, the ABC-EA joint venture is a distinct company, Bestick says. Hence the name change. The former, descriptive name was purely a working title for the venture. Bestick adds, and always stated, that the two "are a separate company from ABC and Electronic Arts, and we wanted to clearly establish that in the marketplace," Bestick says. The chosen name reflects the mission statement, which reads: "We are a company that produces software that causes the mind to soar and always stay fun and to use."

Creative Wonders' focus spans three distinct programming areas: education, family reference, and children's entertainment. The company develops original programming as well as titles based on such ABC properties as ABC News,

make up some 30% of all Web users—a market Virgin is eager to reach.

Physically, the Web server is a Sun Sparc 5, complete with 6.5 gigabyte of storage. Sun was selected to supply the server because it had a reputation for being enthusiastic about the music and entertainment industries, having worked with the Rolling Stones on the broadcast of their Voodoo Lounge tour over the Internet and on the Stones' own Web site.

The site itself eschews all corporate trappings.

(Continued on page 35)

Virgin's Raft Finds Many Passengers On The Internet

BY JOHN ELLIOTT

LONDON—Virgin Music has announced the first music station to be available on the Internet's World Wide Web, dubbed "the Raft."

Launched in March, the Raft currently contains separate areas for four of Virgin's artists—Massive Attack, the Verve, Doves, and McAlmont. In the four weeks since the launch, the Raft has become a popular place for Internet users and averages 50,000 visits a week, according to the data. Browsers from the U.K. spend an average of 11 minutes on the site, and those from the U.S. spend eight minutes.

In establishing the site, Virgin's management—led by director of media affairs Jeremy Silver—took some innovative steps.

Believing other music-oriented sites on the Web didn't take full advantage of the capabilities of the new media, Virgin decided to approach things differently. Realizing it didn't have the necessary expertise in-house, it employed Web guru Sander to help out with building the page. For extra graphic design skills, Virgin turned to the Royal College of Art's postgraduate multimedia course. Having persuaded the college that it really wanted to push the boundaries of multimedia publishing, it secured two students—Mark Gaved and Mark Weber—for a 10-week work placement.

With the creative elements in place, Virgin turned to London's Imperial College for technical advice. The people at Imperial introduced Virgin to administrators of the Internet's academic segment of the Internet in the U.K.—known as SUPERLANet. Virgin convinced SUPERLANet owners that it was doing something new, with academic value, and that a connection into the network was warranted. This connection necessitated digging up the network in West London, but has put Virgin sites on a high-speed pipeline to the Internet—a definite plus for a site with a strong emphasis on audio and video.

Although there's not a great deal of demographic research into users of the World Wide Web, the well-regarded GUV Survey determined that students

3D0 Previews Its 64-Bit Upgrade

NEW YORK—The 3D0 Co. added its 64-bit i386 worth to the existing video game line of products May 2, unveiling its M2 upgrade technology designed to take the platform to the heretofore 64-bit realm.

But don't start clearing more shelf space just yet. The presentation was a "technology briefing" only, stressed 3D0 president/CEO Trip Hawkins.

Pricing and launch plans—two not insignificant issues—remain to be decided, he said, with summer targeted as a time frame for planning out the plans for the add-on upgrade unit, which would plug into existing 3D0 units and likely eventually evolve into a built-in M2 unit.

Indeed, said Hawkins, "the current 3D0 system will remain the focus of our marketing efforts for 1994," adding that the existing system "has not yet even reached the good point of its life cycle."

The current 32-bit system, manufactured by Panasonic and LG Electronics (formerly Goldstar), will face new competition this fall, with the U.S. launch of Sony's PlayStation. Sega's Saturn, and possibly Nintendo's new 64 and Apple/Bandai's Pippin. In Hawkins' view, "it will probably be a three-horse race, maybe four if Nin-

tendo gets in there, and I don't think anyone will be a dominant winner or a big loser. There are all computer products." 3D0 did have a price advantage in Japan, he said, where Sega and Saturn have already gone head to head with the 3D0 player, and Hawkins believes that advantage would be maintained in the U.S. (Pricing for the other systems had not been set at press time, but Sega puts a \$860-\$920 range, while Sony is expected to come in around \$300; the 3D0 player sells for \$349-\$389 in the U.S.)

Where 3D0 believes it can leave the eager new pack behind is with its M2 technology, a system upgrade based on an IBM PowerPC 602 microprocessor that Hawkins claims represents "a quantum leap for the industry in both graphics speed and quality."

The 602 "delivers the equivalent of what in the 90s would have been a supercomputer, and we've delivered it," in a tiny chip at a price near the equivalent of a system upgrade, said Phil Hester, GM of IBM's systems technology and architecture division.

The M2 upgrade will enable complex, photorealistic 3D worlds, high frame rates, and 100% quality audio theater-quality sound at consumer-friendly prices, Hawkins said.

Among the technological advances that will be a part of the development features and tasks have been built into and are performed by the hardware, meaning software de-



ABC-Kids (cofession, nature-oriented programming), and ABC-Children's Entertainment.

ABC-EA has published six titles to date, including three "Senseless Struck" titles, and also has marketed all six titles previously published under the EA's Kids flag. Electronic Arts' former children's division. With the EA-Kids product, Creative Wonders' marketing stands at more than 25 titles. Bestick says.

Adding to its list, Creative Wonders plans to release six titles by this year's holiday season and several more in 1996. On tap this year are "Madeline & The Magnificent Puppet Show," based on an ABC Saturday-morning program that launches this fall; two more titles in its ABC World Reference line from ABC News and ABC Kids; two more titles in the ABC Schoolhouse Rocks series; and "Elmo's Preschool," new to the Sesame Street library. Due in early 1996 are "Free Will," "Bump In The Night," and two more titles in the Schoolhouse Rocks series.

The list reflects element Bestick be-

(Continued on page 38)

velopers do not have to write them into their programs or depend on the software to be able to perform them. Among those: Gouard shading and lighting, to allow for curved surfaces; texture mapping; filtering; MIP mapping, which allows images to scale more smoothly and with greater detail; z-buffer, a 3D device; perspective correction; and transparency.

Also built in will be MPEG-I video decoding, which allows the user to consume, Hawkins said. Current systems require add-on MPEG-I modules at costs around \$200.

Hawkins summed up the rapidly advancing video game arena: "There's digital, and then there's digital+."

Or as someone else once said, curious and curious.

MARILYN A. GILLEN

Putnam New Media Closes

PUTNAM NEW MEDIA, publisher of such critically acclaimed CD-ROM titles as "The Cartoon History of The Universe" and "Big Anthony's Misdemeanor Magic," will close its doors for good Sunday (30). The software developer, a little over a year old at its demise, had been a part of the Matushita/MCA family of companies and carried the name of one of its book-publishing siblings (BIBBard, May 7, 1994). Putnam New Media president and founder Chris Popejoy says that early this year, in the midst of rising uncertainty about the Matushita/MCA relationship that recently resulted in MCA's sale to Seagram, "a decision was made for each of the core operating companies to hunker down and really focus on their core business and their bottom line." And in the book group, which is where we were pointed, in this wasn't a core business for them. Unfortunately, interactive is not really a core business for us either.

Popejoy says he has found "great homes" for all three of Putnam New Media's releases (which also include "A's Learning Games"), though the latter titles will appear with the various publishers by the final week in April. "Big Anthony" and "Cartoon History" have each sold some 15,000 copies to date, Popejoy says, while "A's Learning Games" has sold 100,000. "It's very hard for a small company to survive in this environment," Popejoy says. "I think that if MCA had had a bit more of a say in the way we did more presence in the marketplace. And if MCA had been willing to put a lot more money into marketing, it would have certainly helped. But it's still very hard for a bootstrapped company to get heard above all the noise and clutter out there."

For her part, Popejoy looks to the online world as a new avenue to explore.

ONLINE AUCTION: More than 100 autographed music posters of acts such as the Eagles, Billy Joel, and John Lee Hooker are being auctioned off online in a benefit for the Save The Earth Foundation. Visitors to the Internet site (<http://www.commerce.com/saveearth/>) can enter bids on the set of offerings, check current bids, and enter their own bids online. The auction runs through May 21.

PAGING DISNEY WORLD? Now here's a really practical use of the Internet: Universal Studios Hollywood is offering a get-out-of-here-free card for its theme park attraction "Back To The Future... The Ride." Visitors to the studio's Institute of Future Technology arena on the MCA/Universal Cybercenter site (<http://www.mca.com>) are given a virtual pass through the future as imagined in the studio's film trilogy via videoclips, photos, and more—and then can print their own attraction "Back To The Future" pass any time wanted to ride the attraction. "We wanted to give cybernauts a tangible reward," says Chris D'Angelo, director of TV/New Media development at Universal Studios Hollywood.

ENTER*ACTIVE FILE HAS MOVED

The EnterActive File has moved west. As of May 8, please send all multimedia news and correspondence—including video game, CD-ROM, online, and new technology news and products for review—to the attention of Marilyn A. Gillen, BIBBard, 3605 Whitehall Blvd., Los Angeles, Calif. 90038.

The Platform War

New Hardware And "Dedicated" Software Vie For Interactive Dominance

BY MARILYN A. GILLEN

"It's going to be an interesting fall," says Sega president/CEO Tom Kalroske. That may be the understatement of the year.

More than two, and as many as

four, all-new video game/multimedia hardware systems will roll into U.S. stores this fall, along with shelves full of "dedicated" (or, more likely, platform-specific) software for each new player. The makers of several existing game systems also plan to introduce upgrades in the coming months, while entrenched competitors are sharpening strategies to defend their turf.

The pending "platform war" likely will not be bloodless, and certainly won't be painless for the retailers trapped under the product deluge and the consumers caught in the crossfire of flying hypeballs.

"There are going to be casualties," predicts Olaf Ofasens, president of Sony Electronic Publishing, whose sister company is one of the next-generation hardware contenders. "Looking ahead, I believe not [all the hardware systems] will survive. They can't."

Kalroske agrees, but makes the show-down have our new machines out there, with some great new software, and we are all going to be advertising

and promoting like crazy, and that means the consumer is going to get excited all over again about this market," he says. "Anytime you have a lot of competition, generally you see the category grow, so I suspect we will see very rapid growth this fall. That's not today I don't expect a tough fight."

Atari executive VP of marketing Ren Beltramo, whose company markets the Jaguar, says one of the most decisive battles will be fought on the retail front. "Like consumers, retailers are having to make some tough choices in terms of what they are going to carry, and how much," he says.

The Contenders

Among the all-new systems, only Sega had announced to an actual launch date as of mid-April, pegging its national rollout for Sept. 2. Sony, which makes its videogame market entry with the 32-bit, CD-based PlayStation, will roll out "second-half," according to company executives; it is widely anticipated to launch in August or September. Nintendo, whose 64-bit Super Nintendo stands out as the only next-generation system that is cartridge-based, isn't being even that specific, citing "by year's end"; speculation is that it will launch late this year, in October or November, or possibly in early '96. Both Sony and Sega will showcase their products at this week's

(Continued on page 32)



Mike Kibero



Eugene Kirby

That's Edutainment

Software Developers Provide Education And Entertainment For Young Minds

BY BRETT ATWOOD

Educational software titles have been busting brains for a decade, and 1995 looks to be another banner year for the genre. According to the Washington, D.C.-based Software Publishers Assn., 86% of computer owners use educational software.

"The growth in educational software has been the highest in all the genres that we track," says SPA research director David Tromblay. "People look to computers for all types of educational uses, but the bulk of this software is clearly aimed at children."

New in School

Tromblay says that the average computer user has 4.5 educational



Digital Pictures' "What's My Story?"



Homogenous Entertainment's "Fred's Fun"

titles per household. And schools are getting in the act. Computers are becoming as routine as apples in classrooms, and the need for educational software is increasing.

Digital Pictures is pitching its fast-selling "What's My Story?" directly to teachers. A special edition

of the program will contain study materials specifically designed for classroom learning. Broderbund's "Where In The World Is Carmen Sandiego?," Mac's "Sim City" and Electronic Arts' "3D Atlas" are a few programs that are already found in many schools.

As software companies scramble to pick both brains and wallets for a piece of the ever-expanding educational interactive pie, there remains considerable disagreement about what qualities make a smart product smarter.

Broderbund has a backlist in its geographical game "Where In

The World Is Carmen Sandiego?," A spokesman for the company says that more than 4 million copies have been sold since the first floppy-disk-based version of the game was released in 1984. Several spin-off products and a public-television game show are testament to the continuing strength of the popular mystery-themed title. The company has also struck gold with its Random House/Broderbund Living Books subsidiary, which has issued several "talking books," including "Arthur's Teacher Trouble" and "Ruff's Bone."

Most software manufacturers are taking full advantage of the flashier elements of high-end multimedia computing. Full-motion video and animation are now commonplace in a

(Continued on page 34)

Why Us?

In the Battle For Consumers' Attention And Investment, Each Hardware-Systems Contender Makes A Convincing Argument.

NINTENDO

As video game players look for new machines, they get plenty of choices. And the most sophisticated home-TV hookup available today—complete with only 32-bit processing, personal computers more adept at solving a spreadsheet, the single-purpose, boot-loading, no-synchronizing, non-removable-edges machine on the road—Nintendo Ultra 64. The industry's only true 64-bit processor generates system speeds of 100 MHz and memory bandwidth of 60 megabytes per sec. Double-precision, real-time floating-point and true 3-D processing, means that nothing else can match its looks. Built with an compression, and a video line that handles the compression, there is only one choice for the best in interactive entertainment. Nintendo Ultra 64.

Photo: Matt

VP of Marketing, Nintendo of America

PLAYSTATION

PlayStation will be the answer for them. The PlayStation platform is derived from the Macintosh operating system—its award-winning system for Macintosh personal computers—and the Power PC microprocessor, offering a new level of applications.

Director of Macintosh OEM Products, Apple Computer

SEGA

SEGA Saturn will be the answer for them. The Saturn platform is derived from the Macintosh operating system—its award-winning system for Macintosh personal computers—and the Power PC microprocessor, offering a new level of applications.

Eric Sirkin

Director of Macintosh OEM Products, Apple Computer

SONY

People are getting hot in the discussion of 3-D and VR. In the end, the PlayStation is the most powerful from its competitors. There is a genuine sense of excitement, enabling the PlayStation to offer real-time action involving 3-D images, "texture mapping" and full-motion video. It is an sophisticated from a technical standpoint—the

Tim Dunley

Marketing Manager, Sega Saturn

3DO

The 3DO Interactive MultiPlay system is available today, with a two-year lead over the competition. There are more than 100 3DO titles available now and more than 250 are expected by the end of the year. 3DO's 64-bit 3D technology will connect the company's stronghold in the industry. The 3DO platform is the only advanced CD-ROM-based system built to be upgraded, not replaced, with technology that will perform as it never times better than the Easy PlayStation or the Sega Saturn. Titles developed for the current 3DO system will be compatible with our M2 technology, a ground-breaking concept in this industry.

Bob Lindy
VP of Marketing, 3DO
General Manager, Buick 3DO

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Enter*Active

Electronic Entertainment Expo

The Video Game Industry Grows Into A Show Of Its Own

■ BY MARILYN A. GILLEN

Perhaps the most surprising thing about the new E3 trade show, which steps off this week in Los Angeles, is that it is new.

"The video-game industry is a \$5 billion industry at retail in the U.S. alone," says Olaf Olafson, president of Sony Electronic Publishing and one of the convention's three keynote speakers. "And the show this major industry attended until now was CES, which was not really tailored to be just fit as in however it could. But we've grown too big and developed too many of our own conflicting demands to be 'just fit.' It was time to move out of the house and get our own place."

"We are a very sizable industry," agrees Sega of America's president/CEO Tom Kalinske, a former E3 keynote. "We certainly have long deserved to have our own show, where we have 100% of the attention of buyers and aren't competing with cellular phones and TV sets and fax machines."

The emergence of a dedicated electronic entertainment forum in 1993 did not come without some growing pains. The former show of choice, the increasingly multimedia-oriented Summer Consumer Electronics Show, staged its final gathering last year, and the sponsoring Electronics Industries Assn. had planned to mount a new show, called CES Interactive, this spring in Philadelphia.

The Electronic Entertainment Expo (E3), which is being co-produced by Infotainment World and

Knowledge Industry Publications, grew to life recently in full-grown form weeks after the EIA announcement—and was scheduled for the same weekend.

The brief showdown for exhibitors



The E3 keynoters (from left): Sony's Olaf Olafson, Sega's Thomas Kalinske, Nintendo's Howard Lincoln.

ended when trade association IDSA endorsed E3. CESI folded its hands for '94 at least a May '94 CES event in Orlando, Fla., was still being discussed at press time.

In the future, industry members say the gaming world will continue to have one big show annually. Whether it will be the exact same show as this year's, with the same backers, remains to be seen.

The year-old Interactive Digital Software Assn., whose support proved pivotal this year, plans to take a more hands-on role in future shows. According to IDSA senior VP Carolyn Rauch, the organization solicited proposals from a variety of companies to run the show from 1996-1998 and at press time was evaluating them—including one from E3's producers. The IDSA will partner with one of the companies for future shows, Rauch says. A decision on the partner is

expected this spring.

"This fall the Video Software Dealers Assn. will be having an increasing multimedia flavor to its annual spring conference, also plans to stage the sophomore edition of its



VSDA Games Conference, which will held last fall in Chicago with a mandate to bring video retailers and game suppliers together. Dates and venue for '96 are pending.

Interactive To The Core
 But right here, right now, is E3, which promises to shine the spotlight brightly on the interactive world.

The unswerving focus is reflected in the choice of keynotes—Nintendo president Howard Lincoln, Sony's Olafson and Sega's Kalinske—as well as in a full lineup of panels on subjects such as "Electronic Entertainment And Music & Video Stores" and "Copyright Issues In The Interactive Age" and technology presentations by such industry leaders as Tom Jermoluk, president/COO of Silicon Graphics.

"This industry will be going through a major transition this fall,"

says Olafson, "and the impact is going to be felt by the software companies, the retailers and the consumers. I'll address the way I see the industry going forward, and where I would make an investment as a software developer."

Kalinske says there also are video industry issues that will need to be addressed by the interactive community in the coming year. "The piracy and the black-market software issue is something that we as an industry need to take a more active role in fighting," he says. "We are losing possibly billions of dollars in sales through this, so we are going to be pushing inside the industry for everyone to make certain that the politicians who represent them take firmer stances."

Though it will be plenty of traditional videogame activity, E3's scope encompasses "a wide range of interactive entertainment," according to Patrick Ferrell, president of Infotainment World.

"I will see everything at this show from interactive music CDs to reference-based titles to hardcore games," he says. Ferrell says some 1,000 new software titles are expected to be unveiled at the show.

At least 30,000 attendees are expected to be on hand for those unveilings, and to wander a convention center in which every square inch has been carved out," Ferrell says, to accommodate some 360 exhibitors.

"It's really exceeded even our own expectations," he adds. "I think this response is as good a sign as any that the time was more than right for a show like this." ■

WAR
Continued from page 21

E3 videogame trade show in Los Angeles. Nintendo, which has been virtually man on the job since the Ultra 64, is leaving that to behind-the-scenes discussion and instead will focus on its 3-D game system, Virtual Boy, which is launching in August at "well under \$200." Ultra 64 is expected to give Virtual Boy at least a two-month window before its own launch.

The other next-gen contender is a dark-horse candidate with an excellent pedigree. "Pippin" is the name of the new setup platform Apple Computer has developed. It will be licensed to hardware manufacturers in the same way the 3DO Co. has licensed its game platform to companies like Panasonic and Goldstar. Japanese company Bandai plans to bring the Pippin product to market worldwide into this year (first in Japan at under \$300, under the brand name "Power Player").

The Pippin box is that is based on Apple's Macintosh operating system and is expected to be able to play existing Macintosh CD-ROM software titles, even "light modifications" by developers. "Pippin-style" titles will play on Macs without modification. Pippin aims to carve out a unique

niche in the market—somewhere between the 3DO CD upgrade and the 3DO CD-4, a setup system developed by Philips, continues to expand its base worldwide.

"We're certainly seeing confusion?" "We're certainly heading into an intensely competitive period and a

"We are all going to have our own machines next year, and we're not going to a promoting line going," says Sega's Tom Kalinske. "And that means the consumer is going to get excited all over again about this market."

Apple has no current plans to manufacture its own branded unit. Siskin says, but could in the future. He adds that "interest is high" among other potential licensees.

The 3DO Co., meanwhile, plans to stay a step ahead of the competition with its "M2" upgrade, an add-on (as yet unpriced) designed to bump the 32-bit system up to 64 bits. Atari's Jaguar, which is positioned as the only 64-bit player already on the market, makes its move into the CD

arena with the long-anticipated launch of its 640 CD upgrade and the CD-4, a setup system developed by Philips, continues to expand its base worldwide.

"We're certainly seeing confusion?" "We're certainly heading into an intensely competitive period and a

"We are all going to have our own machines next year, and we're not going to a promoting line going," says Sega's Tom Kalinske. "And that means the consumer is going to get excited all over again about this market."

potentially confusing one, and it's going to be incumbent upon the games and the gameplay to demonstrate to consumers what all this new technology can do for them," says Chip Herman, VP of marketing for Sony Computer Entertainment of America, the Sony division that will handle the U.S. introduction of the PlayStation. "When we start getting excited about bells and whistles, we remind ourselves, 'It's the software, stupid.'"

"I think we as a business sometimes show a bit of emphasis on trying to articulate the rational benefits of technology: how many frames per second, how many colors, what kinds of chips and bits and what-ifs," agrees Mike Ribera, Sega executive VP of marketing. "The key component that influences the purchase decision is in this busi-

ness is the emotional, impulsive side of people, so if you speak to them in talking bits and chips and colors and speed you are appealing to the wrong side of the brain."

"It's really exciting to marketing the new systems will focus on 'what you can do with the hardware,'" says Kalinske. Sega, Nintendo and Sony all have licensing the number of software developers already signed on to their product launch.

Pricing one thing also may play a role in determining a champ—something conducted in the industry's past, so taken to the subjects to date.

"It's like a game of chicken—everybody is willing to see who blinks first," observes Eugene Kavey, Sega's assistant GM, of the new crop of competitors to his company's REAL 3DO Player. "Meanwhile, while they're all talking the talk, we're already out there, we're already established, we have a strong library of software support that keeps getting stronger. They are where we were almost two years ago."

Being first out of the gate isn't necessarily win the race, says Sega's Ribera. "This is going to be a longer-term battle," he says. "If you are out talking the talk, we're already out there, we're already established, we have a strong library of software support that keeps getting stronger. They are where we were almost two years ago."

Continued on page 24

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EDUTAINMENT

Continued from page 11

software genre once dominated by stale electronic flash-cards and crude graphical interfaces.

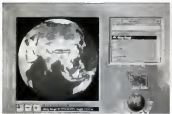
"The educational software of today is not like the aboveleaves of the past," says Bob Weisman, executive VP/CEO of Millennium Media Group, which has released the children's art program "Artivark."

To reach pre-school children, Millennium developed a text-free interface that even 2-year-olds can understand. An animated character named Artie The Artivark guides young users through the program and responds to their on-screen notes. The same approach has been used successfully by several other companies, including Microsoft, which just released the highly touted adult computer-tutorial named Bob.

"We didn't want to intimidate the younger users," says Millennium president/CEO Richard Rasanaky. "We created Artie to excite kids while they learn. It doesn't teach math or English, but it does encourage the imagination."

Critical thinking is so important as reading, writing and arithmetic, says Ron Gilbert, co-founder of Humongous Entertainment, which has released several children's adventure games, including "Putt Putt Goes To The Moon," "Fatty Bear's Birthday Surprise" and "Fredki Fish And The Case Of The Missing Kelp Seeds."

"These games encourage kids to think," says Gilbert. "They learn

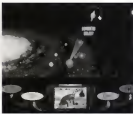


Electronic Arts' "3D Atlas"

through problem-solving. A lot of software takes down to kids, but they are ready to be challenged by new situations."

Philips Media is a strong supporter of what it calls "edutainment," a software genre that combines both educational and entertainment value. Philips has about as many edutainment titles available for its CD-i4 player as it does games. The company is banking on the familiarity of Shari Lewis' Lamb Chop and "The Wizard Of Oz" for the success of a pair of IBM PC-compatible and CD-i edutainment titles it will issue later this year.

"We use the term 'edutainment' as a tag line for our products," says Sarina Simon, president of Philips Media's home and family entertainment division. "It really sums up our goal, which is to produce something that the child enjoys and the adult views as important to grow intellectually and socially."



Hyperquest's "Astronomicon"

Familiarity Breeds Content
Disney Interactive, which has a division devoted exclusively to edutainment, is hoping that its rich catalog of familiar characters will translate into strong sales for its animation-enhanced educational software.

"Kids respond to characters they already know and love," says Steve Fields, senior VP of the edutainment and multimedia group at Disney Interactive. "However, I think the product must go beyond the characters. It has to be a truly engaging experience for the child. A CD-ROM experience is different than watching a video or reading a book."

Cartoons aren't the only on-screen companies that children will embrace, says Dr. Michael Carter, Digital Pictures VP of educational software. The company is using full-motion video footage to guide children through its developing line of educational software, including its first interactive

story disc, "What's My Story?," due later this year.

"We think that kids will relate to the performers as they would to an actor in a film," says Carter. "The digitized actors establish a relationship with the child and encourage them to learn. The child is at center stage of his or her own movie."

The educational multimedia experience has failed to reach half of its potential audience, says Julia Mair, Hyperquest game producer of the astronomy-themed graphic adventure game "Astronomicon."

"Younger girls are often left out of multimedia games, so we made the main character in 'Astronomicon's' a girl," says Mair. "We wanted to avoid the macho gaming shoot-and-kill stereotype. Those are old entertainment models that we don't want to embrace." Greg Eestick, president of ABC-EA Home Software, agrees. "Girls are underserved in the home software market," he says. "Plot and character development are more important to them, rather than the dominance and violence found in many games." ABC-EA Home Software is releasing a game based on the popular French character Madeline later this year. ■

WAR

Continued from page 10

probably does you a lot of harm. If you have promised something to consumers that you can't deliver, they're going to be angry), and negative word of mouth can kill you. We want to be first, but we want to be comprehensively first."

Price Points

Pricing is going to be a more interesting issue to watch. In Japan, where the PlayStation and Saturn have already rolled out, the PlayStation came out at about \$30 less than Saturn. Both have seen impressive results; Sony claims sales of a half-million hardware units to date, and more than 2 million pieces of software; Sega says its Saturn moved 500,000 pieces in its first month out, and projects sales of more than 1 million by month's end.

Sega says the price of the North American version of the Saturn will be in the \$350 to \$450 range. Sony's not talking, but its player is expected to come in under \$300. Nintendo's Ultra 64 is also expected to bring in below \$300.

"There will be pricing differences between the hardware, and consumers are going to be curious as to why, and we are going to explain why," says Kalmus.

Why, no doubt, will be the key question to answer this fall.

"In the old days, when it was Sega vs. Nintendo, you won by eblathering your opponent," Roberts says. "Today, with so many more choices, you can't just say 'not them, but rather they us!'" ■



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PICTURE THIS

By Seth Goldstein

BRANDED FOR SUCCESS! BVC is heating up a branding issue. Like a lot of folks in the crowded prerecorded cassette business, BVC thinks it needs a brand identification for neotraditional "home entertainment" releases arriving in quantity from Great Britain.

Everyone wants a name that's synonymous with quality goods—at least until the consumer has a chance to watch the program—because product branding what BVC Worldwide America president/CEO Sarah Frank calls "the Good Housekeeping Seal of Approval" creatively seals itself. Frank has seen a 300% increase in video sales over the past three years. With brand status, she figures to do even better.

Easy to say, difficult to do, particularly in "A" titles bought or rented on the strength of box-office performance. Lesser releases and catalog, though, can be stamped with a stable label because they're not as high risk.

Disney has managed to sculpt that strategy to near perfection for old and new sell-through releases. But the studio needed a few years before it was able to fully transfer Disney name recognition to cassettes. Among the sculptors was home video president Bill Mechanic, now CEO of Fox Filmed Entertainment. BVC is distributed by CBS/Fox Video, so it's perhaps to surprise that a BVC-Fox Press conference in New York followed by a week 23rd Century Fox's announcement that it had formed Fox Home Entertainment (Hillbrow, May 6) to represent all labels.

Mechanic's Disney experience will bear heavily on price and marketing, including direct sales to major accounts. The result of going direct is the ability to corner shelf space, giving a label the exposure it requires to gain retail brand identification. BVC, until now a niche supplier to tobacconists and retail, will get the opportunity—if it has product, at the right price.

The test may be "The Wrong Trousers," which won the 1990 Academy Award for best animated short. It arrives Aug. 1, selling for under \$10. CBS/Fox marketing VP Minky Parkland considers "Trousers" the release most likely to at-

(Continued on page 98)

U.K. Sell-Through At All-Time High BVA Says Piracy Mars Otherwise Great '94

By Peter Dean

LONDON—Home video in the U.K. had a relatively smooth ride last year, according to the latest report from the British Video Assn. The trade group reported record sell-through, more than compensating for declining rentals, and the arrival in force of super-markets, another sign of marketplace maturity.

But there were bumps in the road. As outlets have sprouted, so has video piracy—a unprecedented level in the U.K., according to the Federation Against Copyright Theft. Just over 156,500 tapes were seized in 1994, compared to 122,741 in 1993. FACT also confiscated 1,009 CDs and added in 1,747 searches, 400 more than in 1993.

Using the BVA's newly published, minutely detailed statistical digest on the U.K.—"1994: A Year In Video"—FACT director general Reg Dixon says new research shows that almost all pirated tapes, an estimated 250 million pounds (\$400 million) in lost revenues, are being sold through the country's 7,000 unregulated shop-and-street markets, he says.

"An alarming feature of the sales of pirated cassettes was that 60% of them consisted of pre-lease U.K. material, the masters of which were obtained, in the main, by censorship copies of theatrical screenings in the United States," says Dixon.

The BVA's digest, based in part on in-depth consumer research, indicated that part of the problem lies in the public perception of suppliers. Some 78% of the respondents to one survey knew piracy was illegal, but thought that studios make too much money and charge too high a price.

That piracy often funds organized crime was not generally understood. FACT held a forum in June 1994 to trumpet the finding that 20% of the money raised each year by the Irish Republican Army is through the sale of pirated tapes.

On the other hand, BVA is fighting extensive government intervention in the form of censorship. "Biggest worry is the power recently given to the British Board of Film Classification to retroactively pull from stores titles that have been deemed offensive on their release or afterward. According to BVA data, 20% of all titles in the 18-rating category have been cut before being viewed. One karate feature had "Songs That Won The War" were among the best-selling titles of 1994. At the same time, music's retail share declined from 13% in 1993 to 13% in 1993

quired trimming. Five titles were rejected completely.

But pirates and censors did little to dampen a record year for the U.K. video trade, which raked up revenues of 1.14 billion pounds (\$1.8 billion). Sell-through was the clear leader, bringing in 698 million pounds (\$1.12 billion), compared to rental's 438 million pounds (\$700 million).

Consumers bought 66 million cassettes in 1994, an increase of 9%. The average rental title dipped slightly to 10.60 pounds (\$17), the result of price wars that have marred the super-

'Part of the problem [of piracy] lies in the public perception of suppliers'

market's entrance into sell-through.

Top-grossing cassettes, however, still make up 76.4% of the market; budget releases remain stack with a surprising loss 10%. Woolworth, at 19.5%, still dominated the business, followed by W H Smith at 14.5%. Every retailer is fighting mail order, which now accounts for one in 10 videos sold.

Theatrical releases performed better than expected, a point duly noted by marketers thinking ahead to next year. "Gone With The Wind" was the third best-selling title of 1994, while "Star Wars," "E.T. the Extra-Terrestrial" and "The Empire Strikes Back" took rankings 5-7, respectively.

Despite the movies' squeeze on shelf space, special interest videos experienced growth, according to BVA data, thanks to the emergence of "reality" titles such as "Police Shop," compilations of footage taken from police cars.

In the sports arena, fitness is currently outselling all other categories four to one. Small wonder since with an exception—such as the best-selling skating compilation "The Very Best of Torville and Dean"—consumers don't have much to choose from. Soccer is the only sport at 10% of all sales. Except for "Take That," four entries on the music video top 20 chart, young viewers are steering away from the genre. As a result, the best sellers of 1994 include an older performer who has denied O'Donnell, Foster & Allen, Joe Longthorne, and a compilation called "Songs That Won The War" were among the best-selling titles of 1994. At the same time, music's retail share declined from 13% in 1993 to 13% in 1993

to 7.9% in 1994. PolyGram Video and its VVL label accounted for 25% of music sales, followed by BMG, at 16.3%; EMI, at 13.1%; WNV, at 8.9%; and Sony Music, at 7.2%.

Movies are also gaining because of changes in seasonal buying habits. BVA has found the business marginally less concentrated in the fourth quarter. March in particular has benefited, thanks to Disney's activities around Easter. Thus, while October-December accounts for nearly 60% of retail sales, December's piece of the action has dropped for four successive years.

Buying and renting differ geographically. BVA data indicate purchases are weighted toward the south of England, which accounts for 21% of all transactions. Rentals are more prevalent to the north.

Adding up the top and bottom, BVA ranked suppliers as follows: Buena Vista, at 15.9%; PolyGram, at 14.9%; BBC, at 10.6%; Warner, at 9.8%; VCI, at 8.7%; CIC, at 8.5%; Fox Home Entertainment, at 8.3%; Columbia TriStar, at 2.1%; Picnicat, at 1.9%; and BMO, at 1.7%.

Distributors were led by Technicolor, handling Buena Vista, BBC, Fox Home Entertainment, and Picnicat, with a commanding 33.3% of the market. Other key players were PolyGram, at 16.8%; Sony Music, at 13.6%; VCI, at 12.1%; and Warner Music, at 10.4%. (Continued on page 89)

HBO Vid Pioneer Jets Back Into Biz Via Flash Gordon

By Seth Goldstein

NEW YORK—Flash Gordon is rocketing Nick Santrino back into video.

Santrino, a veteran marketer who established the predecessor to HBO Video, has parlayed rights to the original "Flash Gordon" serial into a thriving mail-order and retail business that must be a pleasant surprise to licensee Hearst Entertainment. Lightning has struck twice for Hearst, which profited from Santrino's earlier distribution of the 1940s "Blondie" series, featuring Penny Singleton.

"Flash Gordon" with Buster Crabbe had been "footloose abroad" for years in public domain editions, Santrino notes. "We felt there was a market for the original," he says. "Flash Gordon" really brought America into the space age.

Santrino's New York-based NPS Home Video wants to take advantage of what he calls "name-brand sell-through" to gain a market niche. There's plenty of product at the retail level NPS has sought—\$49.95 for the entire six-tape collection du-

(Continued on page 99)



Lighting Up The Home Screen. Fort Lauderdale, Fla., marketers who caught a recent track screening of "Darkman II: The Return of Durkin" had a rare shot. MCA/Universal's direct-to-video title bypasses theaters on its way to stores July 11. Part of the audience, from left, was Marc Lamina, Uni Distributor; Gordon Smith, Blockbuster; Douglas Schwab, Blockbuster; Arnold Vesico of "Darkman"; Mica Clark, Blockbuster; and Vincent DiGiulio, MCA/Universal.

Video Previews

EDITED BY CATHERINE APPELFIELD

CHILDREN'S

"Cheese For Kids,"
Tapeworm Video
 Distributors Inc. (405-297-4064), 25 minutes, \$14.95.

The children play the roles of teacher and student in this well-thought-out video that specifically targets kids ages 6-8, but could prove valuable to basic beginners of all ages. The live-action programs are pretty straightforward. A discussion of various types of cheese sets—from ornate collectible items to miniature magnetic boards—is followed by explanations about each of the pieces on the board and the various nouns they can make. Production values are mediocre, but the lessons learned will sink in with a little practice.

conducting Mass in various locales and languages (with subtitles). Among the countries featured in the papal globe trot are Argentina, Australia, Canada, Chile, France, Spain, Poland, and the Philippines. Footage, which is narrated in French via moving words and music, is interspersed with some of the pope's most well-known sacred statements. BMG is promoting the video's release with a tie-in with the Image Doubleside paperback of the pope's "Catechism Of The Catholic Church" and activities booklets aimed in anticipation of his scheduled visit to the States in the fall.

INSTRUCTIONAL

"The Great Wine Adventure: A Journey Of The Seazons," Blue Sky Productions (818-361-0022), 90 minutes, \$19.95.

"Karna Fight: Strong And Smooth Moves," ABC Video, 60 minutes, \$19.95.

Veight has been a stable presence on the fitness scene for nearly a decade with a string of videos and articles, and as the inspiration behind a cascade of celebrities from Tina Turner To Elizabeth Taylor. With "Strong And Smooth Moves," Veight steps back into the instructional video ring with a typically high-quality product. Her new workout comprises a 20-minute low-impact aerobic session followed by a 10-minute body sculpting segment that makes use of her new Veight bar, not to be available at retail. ABC is pulling out all the stops to promote "Strong And Smooth Moves," including sending her on a cross-country tour and promotional spots on ESPN, Lifetime, and various affiliates.

This video is geared expressly toward people who take great pride in entertaining but find themselves at a loss when it comes to ordering wine at a restaurant or serving it at home. Although the program boasts the expertise of wine author, educator, and festival organizer Alison Long, viewers will spend the majority of their time with an overly bubbly couple who overflow with tips about the red and the white. Among the topics they cover are how to shop for wine, the importance of taste and aroma, the best way to open bottles, techniques to serving wine, and how to order wine. The information about wine is robust, but the delivery falls into the category of cheese.

TRAVEL

"The Vietnam Experience," "The Brazil Experience,"
International Video Network (510-866-1121), 47 minutes each, \$19.95 each.

"A Celebration Of Mass," BMG Home Video, 60 minutes, \$19.95.

Video Preview is a weekly look at new titles at set-through prices. Contact Catherine Applefield, 3817 Bunting Court, Alexandria, VA 22305.

IVN's travel series sponsored by "The Lonely Planet" are more proof of why the publisher of top-selling travel books is never lonely. Check-full of

PERFORMANCE

"Bubbie Meets, Bubbie Stories," Siiss Home Katerina's most (1212-729-1550), 75 minutes, \$29.95.

The television version of this award-winning original one-woman show, written, composed, and performed by Katerina Gindoff, originally aired on PBS stations to great acclaim. The show, produced by Chris Gendoff, is the eye behind "Liza Minnelli Live From Radio City Music Hall," composer Gindoff's characterization and other touching remembrances of her two grandmothers—"bubbies," in Yiddish—and their journey from the old country in the United States at the turn of the century. The proceedings—which include sketches, songs, and anecdotes on a spare stage—are as densely Jewish, but they contain universal sentiments. Price point may deter purchase by all but those who will cherish the show on PBS or heard about it via word-of-mouth, but those in the know will be pleased to see it retail shelves.

information by way of narrative, film footage, and even music and other audio enhancements, the "Lonely Planet" video speaks to the casual traveler who wants to experience the fabric of a country's culture and history, as well as covering the basics of major tourist sites, safety tips, etc., the diary-style program takes viewers off the beaten track to discover hidden wonders. For those who are planning a vacation to Vietnam or Brazil, or just want to get better acquainted with other parts of the world, these films are an exotic to virtual reality as they can currently get.

MADE-FOR-TV

"The O.J. Simpson Trial Series," WarnerVision, approximately 60 minutes each, \$22.95 each.

DOCUMENTARY

"Jewels Of The Caribbean Sea," "Ocean Drifters," "Hunt For The Great White Shark," National Geographic (800-828-6828), Columbia TriStar Home Video, 60 minutes each, \$19.95 each.

These three underwater adventures are anything but water-tired. Phenomenal National Geographic footage reveals the rainbow of colors and life found below the waves. "Jewels Of The Caribbean Sea" follows a husband-and-wife team as they persevere the turquoise waters of the Caribbean and bring us such wonders as a bottlenose dolphin, sperm whale, and a male tiger. "Ocean Drifters" goes on a deep-sea tour to uncover a host of creatures that have remained hidden from the human eye for centuries. "Hunt For The Great White Shark" features a shark expert who barely escaped his own in a great white shark attack and now champions the cause of the shark and endangered Great White. Together, the three titles make for a formidable in-library display.

This four-volume series falls into the distinguished category of "just watch." There's more entertainment. Beginning with "Volume 1: Background and Origins," WarnerVision aims to bring those who have given the case of California vs. Simpson a regurgitation of the case-gone-by, but it should come to no one's surprise that Court TV has his fingerprints on this series. It should come to no one's surprise that Court TV has his fingerprints on this series. It should come to no one's surprise that Court TV has his fingerprints on this series.

And yes, really, there is a swollen market waiting to eat it all up these days.

Top Video Rentals

THIS WEEK LAST WEEK		RATED WEEKS ON CHART		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS	
1	2	TITLE (Rating)	Label	Distributing Label, Catalog Number	Principal Performers
1	2	THE SPECIALIST (R)	Warner Home Video	13574	Sylvester Stallone Sherry Stringfield
2	4	THE BARRACLOUGH REDEMPTION (R)	Columbia TriStar Home Video	7455	Tim Robbins Morgan Freeman
3	1	STARBUCK (PG-13)	Warner Home Video	60190	Rufus Sewell James Callaghan
4	7	THE RIVER WILD (PG-13)	MCA/Universal Home Video	US-100	Maya Stange Bruce Breen
5	NEW	BEAR SHOW (R)	National Geographic Home Video	Buenos Aires Video: 2168	Ralph Fiens Rob Marlowe
6	5	ONLY YOU (PG)	Columbia TriStar Home Video	7290	Robert Downey Jr. Minnie Driver
7	6	5 ANGELS IN THE OUTFIELD (PG)	Wall To Wall Home Video	2743	Herman Ford Tommy Lee
8	13	CLEAN AND PRESENT PACKAGE (R-13)	Paramount Home Video	21963	Danny Glover Helen Mirren
9	NEW	ED WOOD (R)	Touchstone Home Video	2758	Johnny Depp Marilyn Manson
10	8	MILK MONEY (PG-13)	Paramount Home Video	22573	Maureen Lipman Ed Harris
11	9	TRUE LIES (R)	Pathfinder	8640	Arnold Schwarzenegger James Caan
12	11	NATURAL BORN KILLERS (R)	Warner Home Video	12026	Woody Harrelson Juliette Lewis
13	8	TIMECOP - (R)	MCA/Universal Home Video	US-100	Keanu Reeves Michael Ironside
14	12	LOVE AFFAIR (PG-13)	Warner Home Video	12167	Annette Bening Warner Berntson
15	11	4 EXIT TO BIKINI (R)	MBO Home Video	11184	Tommy Lister Jr. John Phillip Love
16	14	4 THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT	PolyGram Video	20863/3723	Teresa Palmer Lily Whiting
17	16	13 IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video	72813	Robert Caplan Budget Films
18	13	3 THE PAGEMASTER (R)	Pathfinder	8643	Mackenzie Crook Catherine Tate
19	17	12 COLOR OF NIGHT (R)	Hollywood Pictures Home Video	3615	John Lynch John Goodman
20	NEW	BLUE SKY (PG-13)	Orion Home Video	8183	Jessica Lange Rick Lipton
21	23	3 SILENT FALL (R)	Warner Home Video	13565	Michael Douglas Linda Hamilton
22	14	4 WES CRAVEN'S NEW NIGHTMARE (R)	New Line Home Video	Entertainment 94120	Robert Englund Robert Langford
23	21	30 IN THE LINE OF DUTY (PG)	Warner Home Video	10970	Pauli Simon
24	25	7 JASON'S LYRIC HOWL (R)	PolyGram Video	80663/3005	Alan Parry Jada Pinkett
25	24	5 THE LONG KISS (R)	Wall To Wall Home Video	2917	Annabeth Loren Laitman
26	NEW	4 I LIKE IT LIKE THAT (R)	Columbia TriStar Home Video	21855	Laren Velazquez Jon Seda
27	4	4 CAMP ROBINSON (PG)	Hollywood Pictures Home Video	Buenos Aires Video: 3016	Christopher Lloyd
28	15	4 A SIMPLE TASTE OF FATE (PG-13)	Touchstone Home Video	Buenos Aires Video: 3061	Steve Martin
29	26	15 THE GLENT (PG-13)	Warner Home Video	12223	Tommy Lee Betsy Aronson
30	NEW	HOOP DREAMS (PG-13)	New Line Home Video	Entertainment 4221	Willie A. Davis Arthur Agee
31	29	5 FRESH (R)	Mesaar Home Entertainment	Buenos Aires Video: 4138	Samuel L. Jackson Minnie Driver
32	27	18 RENAISSANCE MAN (PG-13)	Touchstone Home Video	Buenos Aires Video: 2754	Danny DeVito Sally Field
33	28	14 THE MASH (PG-13)	New Line Home Video	Entertainment 86011	Jim Carrey
34	26	15 WOLF (R)	Columbia TriStar Home Video	71159	Jack Nicholson Michael Douglas
35	37	4 NOSTRAGAMUS (R)	Orion Home Video	3546	Tim Allen Ryder Hood
36	37	3 THE NEW AGE (R)	Warner Home Video	13030	Paul Walker John Dumez
37	31	18 BLOWN AWAY (R)	MCA/USA Home Video	105129	Jeff Bridges Loren Laitman
38	38	14 THE SHADOW (PG-13)	MCA/Universal Home Video	US-100	Earl Boen Michael Miller
39	3	2 DEAD BANG (R)	Cine Fone Entertainment	114	Kevin Smith M. Emmet Walsh
40	32	30 BARCELONA (PG-13)	New Line Home Video	Entertainment 4015	Taylor Nichols Chris Lemaire

*R13 certification for a minimum of 125,000 units or a dollar volume of \$1 million at retail for theatrically released programs, or at least 25,000 units or a dollar volume of \$250,000 for nontheatrical titles. **R13 certification for a minimum sale of 250,000 units and a dollar volume of \$1 million at retail for theatrically released programs, or at least 50,000 units and \$2 million at retail for nontheatrical titles. © 1995, Billboard® Communications

Top Video Sales

Reel Collections Pauses; MS Starts 'Power Points'

CCATCHING ITS BREATH: Reel Collections, the sell-through retail division of Owensboro, Ky.-based Wixom Video-Works' Distributors, won't be opening any new stores after June.

"We're just taking a breather," says video buyer Angie Woodward. "We've opened 67 stores in a year's time, and that's enough."

The chain, which launched in late 1993 with three stores, has been frantically busy ever since. By next month, it will have a total of 90 locations, including 10 combos attached to the distributor's Doo-Jockey record store.

When Reel Collections first opened it stocked about 4,000 titles, but outlets now stock about 6,500, Woodward says.

"We're offering more than what we originally thought," she says. "We've had a very good response."

PPOINT SYSTEM: MS Distributing is meeting its customers with free merchandise to enhance their stores' appearance or motivate employees.

Through a program called "Power Points," MS retail accounts will accumulate credits with each video they order. The distributor assigns the point value. A monthly statement will go out to retailers showing how many points they have earned.

Hanover Park, Ill.-based MS has created two different catalogs for retailers to redeem their points. One has everything from store fixtures to light bulbs. The other has personal items, such as television sets and camping equipment.

"It's a program that enables retailers to reinvest in their business," says advertising and marketing director Ursula Bender. "It's their choice whether to redeem the points for a new display rack or some sort of employee gift."

The program, partially funded by participating studios, launched May 1. To date, Vidmark Entertainment is the only confirmed supplier in Power Points, Bender says. Three others are tentative.

FFAMILY BANNER: "The Swan Princess" will launch Turner Home Entertainment's new label called Turner Family Showcase. "The Swan Princess" will be released Aug. 1 at \$34.98.

Turner plans to release about four titles per year under the Showcase banner, which will be supplied by releases from Turner Pictures and Hanna-Barbera Cartoons, as well as acquired product.

Marketing elements for "The Swan Princess" include a \$5 rebate when consumers purchase the title and five portions of Pillsbury, which will advertise the promotion in a PSI dropping on Aug. 6. Pillsbury advertising will also feature a spokesperson

to win one of 600 "Swan Princess" hand-held video games.

There are other offers. The video will be packaged with discs from Lakeshore Records Studios (located at J.C. Penney stores), McCain Citrus Juices, and Crayola Kids Magazine.

Network and cable ads are expected to reach 85% of the target audience more than eight times. The total marketing budget exceeds \$20 million, according to executive VP/GM Stuart Snyder.

Meanwhile, Turner will release the animated series "Swat Kats: The Radical Squadron," with a \$5 rebate offer when consumers purchase both a "Swat Kats" video and the companion Super Nintendo video game.

The series airs on Turner's Cartoon Network and 43 syndicated channels. Three \$12.98 titles—"Droids," "Viper," "Strike of Dark Kat," and "Megalotia Attack"—will be released.

UUNAPX'S NEW LINE. With a lineup of sexy thrillers, history, and nature programs, Unapix Consumer Products will introduce a 17-title sell-through package on Aug. 8.

The line will include eight titles from A-Pix, the "B" movie rental division of Unapix headed by former Atlantic Entertainment president Robert Basso. Among the offerings, priced at \$14.98, are "Immortal Combat," with Roddy Piper, and "The Return of Elias Ness," with Robert Stack.

"We think there's two markets for this type of product," says Unapix's Dan Guertli. "One is rental form, because at sell-through it's particularly profitable, and the other is combo and music chains, which need the titles as part to maintain their catalog."

On average, "B" suppliers say they can move an additional 5,000-30,000 units by dropping to sell-through prices.

Through its alliance with the Smithsonian Institute and the Library of Congress, Unapix will also release a series called "The Origins Of Film." The six-titles set focuses on early animation, the birth of the gangster genre, early movies featuring African-Americans, and female directors. Each is priced at \$24.98, the set is priced at \$130.98.

Nature selections include "Penguin World" and "The Magnificent Whales," both priced at \$14.99, with inserts and displays to be covered in future releases.

Also on tap is "I've Got A Great Idea," which teaches entrepreneurs and inventors how to market and protect their inventions.

While there is a big push on catalog and institutional sales, Guertli says the titles also have strong retail potential. "The key's the limits for this product," he says. "And there's no reason why we can't hit sales of six figures in a couple of years."

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS		Year of Release	Rating	Suggested Retail
				Label	Catalog Number			
			*** NO. 1 ***					
1	1		THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	\$19.98
2	2		THE PAGESMASTER	FunReel 6641		1995	G	\$22.98
3	3		ANGELS IN THE OUTFIELD	Wall Disney Home Video Buena Vista Home Video 2753	Dwight Dyer Tony Danza	1994	PG	\$19.98
4	4		THE MASK	New Line Home Video Turner Home Entertainment N4101	Jim Carrey	1994	PG-13	\$19.98
5	2	16	JURASSIC PARK	MCA/Universal Home Video Univ. Dist. Corp. 52351	Sam Neill Laurie Deni	1993	PG-13	\$24.98
6	3	16	THE LITTLE RASCALS	MCA/Universal Home Video Univ. Dist. Corp. 62144	Tommy Tunstall Guy Boyd	1994	PG	\$14.98
7	5	16	SNOOP DOGGY DOGG: MURDER WAS THE CASE	Warner/Video Entertainment 50252-3	Snoop Doggy Dogg	1995	PG-13	\$19.98
8	6		FOUR WEDDINGS AND A FUNERAL	PlayGram Video 6006317693	Alec Guinness Hugh Grant	1994	G	\$19.98
9	14	16	FENTHOUSE SWIMSUIT 2	FunReel Video Warner/Video Entertainment 50734-3	Various Artists	1995	PG-13	\$19.98
10	28	32	EAGLES: HELL FREEZES OVER	Capri	Capri	1994	PG	\$14.98
11	29	33	RAY'S DIET OUT	FunReel Video 6329	Jay McInnis Lynn Tiro	1995	PG	\$14.98
12	22	16	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	PlayGram Home Video Univ. Dist. Corp. PBW0774	Patti Davis	1995	PG-13	\$19.98
13	85-87		TIME BANDITS	Fairmount Home Video 2310	Sean Connery John Cleese	1994	PG	\$19.98
14	15	11	PLAYBOY: FABULOUS VEGAS	PlayGram Home Video Univ. Dist. Corp. PWV0770	Various Artists	1995	PG	\$14.98
15	12	11	LITTLE GIANTS	Warner Home Video 18200	Rock Monaghan Ed O'Neill	1994	PG	\$14.98
16	3	3	SPED	FunReel Video 6638	Edie McClurg Dickie Harper	1994	G	\$19.98
17	16	14	THE LAND BEFORE TIME II	MCA/Universal Home Video Univ. Dist. Corp. 82142	Animated	1994	G	\$19.98
18	18	14	PLAYBOY REVEAL LINGERIE: DREAMS & DESIRES	PlayGram Home Video Univ. Dist. Corp. PWV0769	Various Artists	1995	PG	\$14.98
19	18	13	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	PlayGram Home Video Univ. Dist. Corp. PBW0767	Various Artists	1994	PG	\$14.98
20	16	16	LEAVIS & BUTT-HEAD: WORK SUCKS	MTV Music Television Sony Music Video 49915	Animated	1994	PG	\$14.98
22	11	22	ALADIN	Walt Disney Home Video Buena Vista Home Video 1562	Animated	1992	G	\$14.98
23	2	2	PAGE/BLANK: NO QUARTER (UNLEADED)	Warner/Video Entertainment 52000-3	Jenny Page & Robert Fiumi	1995	PG	\$29.98
24	38	38	RESEVOIR DOGS	Live Home Video 62995	Wayne Knight Tim Roth	1992	G	\$14.98
25	14	3	THE MAKING OF A HAIR DAY'S NIGHT	NPI Home Video MP7051	The Beatles	1975	PG	\$14.98
26	14	34	LEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television Sony Music Video 49516	Animated	1995	PG	\$14.98
27	20	14	THE BOB MAILEY STORY	Home Video PlayGram Video 4203627323	Bob Mailey Janet White	1995	PG	\$14.98
28	11	20	AFRA: THANK YOU AFRA	PlayGram Video 603623883	Afria	1994	PG	\$19.98
29	14	23	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	\$25.98
30	40	37	SARAH McLAUGHLIN: FUMELING TOMWILDS ECSTASY-2	World Home Video BMG Video 15729	Sarah McLachlan	1994	PG	\$14.98
32	26	27	AMADEUS	Republic Pictures Home Video 5405	Tom Hulce F. Murray Abraham	1984	PG	\$14.98
33	2	2	BARNET SAFETY	Burney Home Video The Lyons Group 2005	Various Artists	1994	PG	\$14.98
35	22	85-87	BLACK BOX: VOLUME 1	Wax Tree TVT Records 72213	Various Artists	1994	PG	\$14.98
36	85-87	87	THE FLINTSTONES	MCA/Universal Home Video Univ. Dist. Corp. 42130	John Goodman Rick Moranis	1994	PG	\$14.98
34	85-87	87	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video Buena Vista Home Video 3491	Animated	1994	PG	\$21.98
37	11	12	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	\$14.98
38	12	11	FENTHOUSE: 'TET OF THE YEAR PLAYOFF '94	FunReel Video Warner/Video Entertainment 50778-3	Various Artists	1994	PG	\$14.98
39	85-87	87	THE SOUND OF MUSIC	FunReel Video 9610	Alicia Adams Christopher Plummer	1965	G	\$14.98
40	28	50	YANNI: LIVE AT THE ACROPOLIS	BMG Video 82163	Yanni	1994	PG	\$14.98
41	25	2	POCAHONTAS	Sony Wonder 49522	Animated	1995	PG	\$14.98
42	14	13	PHILADELPHIA'S WOMEN OF COLOR	PlayGram Home Video Univ. Dist. Corp. PBW0772	Various Artists	1994	PG	\$14.98

■ All figures are for the week ending May 13, 1995. * All figures are for the week ending May 13, 1995. ** All figures are for the week ending May 13, 1995. † All figures are for the week ending May 13, 1995. ‡ All figures are for the week ending May 13, 1995. § All figures are for the week ending May 13, 1995. ¶ All figures are for the week ending May 13, 1995. ¶ All figures are for the week ending May 13, 1995. ¶ All figures are for the week ending May 13, 1995.

36 YEARS AT #1

Billboard INTERNATIONAL BUYER'S GUIDE 1995

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Billboard

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Home Video

U.K. SELL-THROUGH AT AN ALL-TIME HIGH IN 1994

(Continued from page 81)

A survey of 2,768 British consumers, which forms one part of the BVA study, indicates steady increases in purchasing patterns, both in the number of people who buy and the number of videos they buy. The trend has been steady for the past four years. In addition, BVA found that gifts accounted for 64% of all purchases and that

men were more likely to buy than women, reflecting the rise of super-martlets and the influence of what the association calls "pop power."

The value of video rental dropped 4% in 1994 with the demise of 2,600 independent stores and the subsequent decline in rental transactions, from 214 million in 1983 to 194 million last year.

Average rental fees rose to 2.66 pounds

(83¢). Blockbuster held a dominant 20% retail share, and Scotland's Global chain took 1%, leaving the independents to split 44% into neighborhood-sized stores. The dramas and thrillers all stores offer made up 40% of all rentals. "The Fugitive" best out "Jurassic Park" for No. 1 renting title; each was borrowed more than 4.5 million times.

Most chart toppers throughout the year had been given a high theatrical profile. But there were several "rental overachievers" like "On Deadly Ground," "Another Stakeout," "Hard Target," "Passenger 57," and "Blink," which all flopped at the box office but performed well at rental.

VIRGIN MUSIC'S 'RAFT' SITE

(Continued from page 81)

marketing and positioning—"It's devoid of Virgin logos and promotional 'stuff.' The Raft has its own identity and the artists on the Raft have their own distinctly individual cases. This is a conscious decision by Virgin executives, who see themselves as facilitators in assisting the bands' creative process, according to the label. The site is graphic-rich, which makes browsing it with anything slower than a 14,400-baud modem painfully slow. As well as the expected audio- and videoclips, browsers can end up in unimagined areas where they'll find such attractions as screen savers to download.

When pressed, Silver quantified the cost of the project as "two more than two promotional videos." As to the key question of whether it will sell more records, Silver maintains that it's too early to say; however, he affirms that eventually the publicity generated by the site will factor into his market penetration and will be measured along with radio airplay and the other more traditional types of marketing.

Silver summed up why both Virgin and its bands believed they should have a Web presence: "It's the only medium that allows us to reach a global audience; there's nothing else that gives us

this capability. It allows the fans to get closer to the bands and the bands to get instant feedback."

The Raft can be reached at <http://www.vmg.co.uk>.

Billboard

FOR WEEK ENDING MAY 13, 1995

Top Kid Video

RANK		TITLE		WEEKS ON CHART	GROSS
THIS WEEK	LAST WEEK	TITLE	Label, Distributing Label, Catalog Number		
*** No. 1 ***					
1	1	THE LED ZEPH	War. Disney Home Video/Buena Vista Home Video 2077	1994	28.93
2	4	THE PAGESISTER	Parade 86	1994	22.36
3	2	SNOW WHITE AND THE SEVEN DWARFS	War. Disney Home Video/Buena Vista Home Video 1514	1997	20.39
4	11	SEAN'S & BUTT HEAD: WORK SUCKS!	MTV Music Television/Sony Music Video 49615	1994	19.18
5	17	DISNEY'S SHIP ALONG SONGS: CIRCLE OF LIFE	War. Disney Home Video/Buena Vista Home Video 3495	1994	18.90
6	8	ALADDIN	War. Disney Home Video/Buena Vista Home Video 1662	1992	18.30
7	7	BEAVIS & BUTT HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television/Sony Music Video 49616	1994	16.96
8	5	THE LAHO BEFORE TIME II	MCA/Universal Home Video/Univ. Dist. Corp. 82142	1994	15.18
9	13	MARY KATE & ASHLEY: MYSTERY CURSE	Quantar Video/WarnerHome Entertainment 30066-3	1994	14.96
10	18	JASMINE: JASMINE'S WISH	War. Disney Home Video/Buena Vista Home Video 4083	1995	12.19
11	14	MARY KATE & ASHLEY: SEA WORLD	Quantar Video/WarnerHome Entertainment 30066-3	1994	12.06
12	NEW	BARNEY SAYEY	Barney Home Video/In Line Group 2006	1994	11.85
13	9	THE FOX AND THE HOUND	War. Disney Home Video/Buena Vista Home Video 2141	1981	10.39
14	NEW	JAGGING: THE GREATEST THREAT	War. Disney Home Video/Buena Vista Home Video 4083	1995	10.19
15	17	THE RETURN OF JAFAR	War. Disney Home Video/Buena Vista Home Video 2237	1994	10.09
16	NEW	ARIEL: WISH UPON A STARBITCH	War. Disney Home Video/Buena Vista Home Video 4078	1995	10.09
17	NEW	MIGHTY MORPHIN WHITE RANGER: GOLDAR'S VICE VERSA	Saban Entertainment/WarnerHome Entertainment 42203-3	1995	12.15
18	11	PHOENIX	War. Disney Home Video/Buena Vista Home Video 239	1994	10.09
19	18	ARIEL: GIGGLES	War. Disney Home Video/Buena Vista Home Video 4079	1995	12.19
20	11	GARGOYLES: THE MOVIE	War. Disney Home Video/Buena Vista Home Video 3936	1994	10.09
21	20	ALICE IN WONDERLAND	War. Disney Home Video/Buena Vista Home Video 36	1991	24.99
22	28	FERLUGY: THE LAST RAINFOREST	Ferluga 5294	1992	14.16
23	NEW	MIGHTY MORPHIN WHITE RANGER: ROCKY JUST WANTS TO HAVE FUN	Saban Entertainment/WarnerHome Entertainment 42203-3	1995	12.15
24	NEW	MIGHTY MORPHIN WHITE RANGER: WHERE THERE'S SMOKE	Saban Entertainment/WarnerHome Entertainment 42203-3	1995	12.15
25	12	A TROLL IN CENTRAL PARK	Warner Home Video 1510	1994	10.09

*ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical video releases; or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. **ITA silver certification for a minimum of 75,000 units or a dollar volume of \$1.8 million at retail for theatrical video releases; and at least 50,000 units and \$1 million at suggested retail for nontheatrical titles. © 1995, Billboard/VPPI Communications.

CREATIVE WONDERS

(Continued from page 50)

lives will act as Creative Wonders apart in the world of entertainment marketing. "Our publishing strategy is to provide content of the highest quality, to make full use of all of the programming grids at ABC, to build long-term projects so that you can create some critical mass at retail, and [to do] extensive cross-collaborative marketing."

Creative Wonders makes its official debut at this week's Electronic Entertainment Expo in Las Vegas.

PICTURE THIS

(Continued from page 81)

track-man-marketed attention, a step toward developing brand success. BBC's other releases are priced anywhere from \$14.98 to \$19.98 for the multi-part "Elizabeth R.," starring Glenda Jackson. Most merchandise stays away from anything above \$19.98, and BBC and CBS-Fox acknowledge they'll send more than one budget title to highlight the label's efforts.

In fact, there is no way—pre-school children's video, produced in 15-minute segments in the U.K. They will be reprogrammed for American consumers used to half-hour segments. "We're going to price them very aggressively in the marketplace," says CBS-Fox president/CEO John Jacobs.

newsline...

CINDY CRAWFORD and William Baldwin have been tapped to host the Blockbuster Entertainment Awards, airing June 6 on CBS. The awards, honoring the most popular movies, videos, actors, and music acts, will be hosted by Blockbuster patrons. More than 1.5 million videos were cast at Blockbuster's 3,400 locations during March. The show will be taped June 3 at Hollywood's historic Pantages Theater. Crawford, who has appeared in two Blockbuster advertising campaigns, and Baldwin are co-stars in the Warner Bros. feature "Fair Game," arriving in theaters in August.

ACADEMY AWARD-winning screenwriter and former video store clerk Quentin Tarantino will receive a special achievement award from the Video Software Dealers Assn. Tarantino's "Pulp Fiction" will be released by Buena Vista Home Video on the Miramax label later this year. He will receive the award May 24 at VSDA's Dallas convention.

THE CANADIAN Film & Home Video Industry Assn. and the Voluntary Labeling Working Group have determined a new video ratings system after a year-long debate. Expected to show up on Canadian video boxes this month are the ratings G, general/family; PG, parental guidance; 14A, adult accompaniment for children under 14; 18A, adult accompaniment for children under 18; R, restricted to adults only; and X, which exempts instructional, cultural, and religious videos from a classification. The new system was prompted by government concerns over cassette violence. It has been adopted by all Canadian provinces.

BUENA VISTA Home Video is getting retailers ready for "Pocahontas," set to arrive in theaters in June. The supplier will release a new "Sing Along Songs," featuring the single from the movie "Colors Of The Wind," July 18. Retail price is \$12.98. The title comes with a \$2 rebate with purchase of another Sing Along title. When consumers buy the new Sing Along title, they can receive an additional \$4 rebate and \$10 toward the purchase of "Pocahontas" merchandise. Both offers expire Sept. 30. In addition, retailers will receive a free "Pocahontas" wall chart with each four-pack pre-pack purchased. "Squanto: A Warrior's Tale," due in stores June 20. The title is priced to rent.

RHINO HOME VIDEO releases "The Book Of Chaplin," a 1974 concert video of the late singer/songwriter Harry Chapin recorded for the PBS series "Soundstage." Retail price is \$19.98 and street date is June 6.

TO GIDE COMPUTER users through World Wide Web, Turner Home Entertainment will release "The Internet Show" May 16, priced at \$14.98. The hour-long video is hosted by computer columnist Gina Smith and Internet author John Levine.

CABIN FEVER ENTERTAINMENT will release a second round of "Little Rascals" titles July 11. Each of the nine new videos will feature four episodes, including footage once banned on television. Suggested list is \$14.95. The first 12 "Little Rascal" videos, released in 1994, have cumulative sales of more than 3 million units, Cabin Fever says.

THREE COLUMBIA TRISTAR family titles, "Little Big League," "Monkey Trouble," and "The Day My Parents Ran Away," will be reduced to \$19.95 June 27.

NEW YORK-BASED Central Park Media has placed 20 Japanimation titles on moratorium, effective immediately. They will be released June 13 at a new \$23.95 suggested list price. Retailers can either request credit for the difference in the cost of inventory, request a return authorization number for the cassettes, or request price protection for some of the stock and a return authorization for the remainder. CPM must receive notification by May 15 requests after that date will not be honored. Titles include "Crystal Triangles," "Gull Force 1" and "Grave Of The Fireflies," "Harmageddon," "Urotsukidji: Legend Of The Overfiend," and "UY2-Beautiful Dreamer."

WORLD ARTISTS Home Video is celebrating the 60th anniversary of the movie debut of Ingrid Bergman with the release of eight Swedish films, made from 1955 ("The Count Of The Old Town") to 1940 ("June Night"), before her decline in "Crystal Triangles." "Gull Force 1" done in 1938, was remade by MGM in 1941 with Joan Crawford. Street date is June 21 and suggested list is \$19.95.

HBO VID PIONEER JETS BACK INTO BIZ WITH FLASH GORDON

(Continued from page 95)

pledged in extended play—but little with the marquee value Santarino thinks is vital.

"I think the days of no-name sell-through are over or soon will be," he maintains. "There's no market for the tons of releases people are throwing into retail." Hollywood, in his view, is doing no better than the independents on a shoestring. "The studios have not done well," Santarino says. "They can't keep this on automatic pilot." He foresees mass merchandising making huge cutbacks in budget title purchases, and he wants NPS to be positioned as a survivor.

Whether or not Santarino's prediction comes true, the 60-year-old "Flash Gordon" is colonizing new retailers. NPS shipped its first orders last fall and has since taken orders from major record chains like MCA and "Picture World Music, San Francisco and Tri-State. From key distributors including Ingram and Baker & Taylor Video.

Santarino's next step will be to

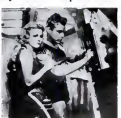
reach alternative outlets such as toy stores, which have "a particular point of view as opposed to the mass merchants." NPS has enlisted Fast Forward Marketing in Los Angeles, which specializes in getting product into places "totally off the beaten track, where the sun doesn't shine," says Fast Forward president Bie-

ven Aedes.

Fast Forward, after focusing on catalogs and key markets, 18 months ago added an ancillary sales force that has opened some 2,000 outlets. "We saw a tremendous opportunity in accounts where Ingram and Baker & Taylor weren't going," Aedes says.

Aedes claims that "Flash Gordon" has done well in old and new venues "on the outskirts of all that nostalgia programming," epitomized by Cabin Fever Entertainment's "Little Rascals." The results have been strong enough to create an appetite for additional releases. NPS should further benefit from another feature-length rendition of "Flash Gordon," the first on the big screen in about 20 years.

"Accounts have said, 'When there's more, let us know,'" Aedes says. "The accounts heard has more, but Santarino won't comment beyond noting that he does seek other properties.



NPS has given new life to Flash Gordon and pal Dale Arden.

Billboard.

FOR WEEK ENDING MAY 13, 1995

Top Special Interest Video Sales.

THIS WEEK RANK WEEKS ON CHART	Compiled from a national survey of retail stores sales reports.		THIS WEEK RANK WEEKS ON CHART	Compiled from a national survey of retail stores sales reports.	
	TITLE Program/Supplier, Catalog Number	Approximate Sales		TITLE Program/Supplier, Catalog Number	Approximate Sales
RECREATIONAL SPORTS.			HEALTH AND FITNESS.		
1	** NO. 1 ** MICHAEL JORDAN: AIR TIME FoxVideo (C55FA) \$17.97	1836	1	** NO. 1 ** YOUR PERSONAL BEST WITH ELLI MACPHERSON Buena Vista Home Video 3461	1536
2	NBA SUPER SLAM 2'S FoxVideo (C55FA) \$19.98	1430	2	KATHY SMITH: POWER STEP WORKOUT WarnerHome Entertainment 30502-3	1352
3	SAN FRANCISCO 49ERS: SUPER-SLURP, KOOL CHAMPIONS PayCom Video 8006336953	1080	3	CINDY CRAWFORD: THE NEXT CHALLENGE GoodTimes Home Video 05-7100	1136
4	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PayCom Video 8006331503	1030	4	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 350573	1130
5	NBA JAM THE MUSIC VIDEOS Michael Jordan (C55FA) 4201	1030	5	KATHY SMITH'S NEW JUNGLE WarnerHome Entertainment 30570-3	1080
6	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (C55FA) 8006331503	1020	6	REEBOK AEROSTEP PayCom Video 8006330563	1030
7	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (C55FA) \$17.97	1010	7	STEP REBORN: THE VIDEO PayCom Video 4400847833	970
8	2 LESLIE NIELSEN'S BAD GOLF MY WAY FoxVideo (C55FA) 1503	1010	8	ABS OF STEEL WITH TAMMIE WEBB WarnerHome Entertainment 324	965
9	NBA BELOW THE RIM FoxVideo (C55FA) \$18.98	1010	9	JANE FONDA'S COMPLETE WORKOUT WarnerHome Entertainment 35006-3	930
10	RE-OPEN BASEBALL: A FILM BY KEN BURNS PayCom Video (C55FA) 8188	710	10	YOGA PRACTICE FOR BEGINNERS WarnerHome Entertainment 35114-3	710
11	RE-OPEN WORLD CUP USA: OFFICIAL PREVIEW PayCom Video 8006331673	645	11	NEW! QUICK TONING: ABS OF STEEL WarnerHome Entertainment 31214-3	645
12	12 MICHAEL JORDAN'S PULLGROUND FoxVideo (C55FA) 3123	510	12	7 ABS OF STEEL 3 WITH TAMMIE WEBB WarnerHome Entertainment 324	585
13	13 NFL 100 GREATEST PLAYS PayCom Video 8006330733	480	13	RE-OPEN CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	480
14	14 BEST OF ABC'S MONDAY NIGHT FOOTBALL PayCom Video 8006330733	480	14	RE-OPEN JANE FONDA'S YOGA EXERCISE WORKOUT WarnerHome Entertainment 35023-3	410
15	15 THE BASKETBALL HALL OF SHAME PayCom Home Video 44034	410	15	15 ABS OF STEEL 2000 WITH TAMMIE WEBB WarnerHome Entertainment 227	410
16	16 SIR CHARLES FoxVideo (C55FA) 5992	390	16	RE-OPEN STEP REBORN: THE POWER WORKOUT WarnerHome Entertainment 35023-3	390
17	17 BAD GOLF MADE EASIER ABC Video 45003	390	17	17 ABS OF STEEL 2 WITH TAMMIE WEBB WarnerHome Entertainment 133	390
18	18 NBA REWIND: THE FUNNEST & FINEST PLAYS FoxVideo (C55FA) 1124	310	18	18 LUCKY VANGUO: ULTIMATE FAT BURNING WORKOUT WarnerHome Entertainment 35023-3	310
19	19 100 GREATEST NFL TOUCHDOWNS PayCom Video 4406706750	310	19	19 REEBOK WINNING BODY WORKOUT PayCom Video 8006330563	310
20	20 NBA GOITS & GLOYS FoxVideo (C55FA) 5261	310	20	20 IRISH IRELAND: TOTAL FITNESS VIDEO WarnerHome Entertainment 1924	310

◆17A gold certification for sales of 125,000 units or a dollar volume of \$5 million or more for theatrically released programs, 25,000 units and \$1 million in suggested retail for nontheatrical titles. ◆18A platinum certification for sales of 250,000 units or a dollar volume of \$18 million or more for theatrically released programs, or 50,000 units or \$3 million in suggested retail for nontheatrical titles. © 1995, Billboard-NEA Communications.

Pro Audio

Judith Sherman: Kronos' Sonic Guide

Producer Captures Quartet's Eclectic Sound

BY BRADLEY BAMBARGER

NEW YORK—For more than a decade, the Kronos Quartet has surveyed a universe of possible music—from transcriptions of Thomas Tallis' 16th-century polyphony to arrangements of Jimi Hendrix's acid-blues, from the postwar lamentations of Shostakovich to the postmodern gambols of Terry Riley. By Kronos' near-obsessive step-by-step way has been producer Judith Sherman, who has helped re-

**PRO
FILE**

define the group's radical redefinition of chamber music. The only predictable elements of Sherman's dozen-plus Kronos productions have been their artistic focus and sonic excellence. Recorded for Nonesuch, milestones of the partnership include the dark, modernist strains of "Winter Was Hard"; the compelling collaboration with new-age techno master Atari Plaxzola, "Five Tango Sensations"; the evocative cultural exchange of "Pieces of Africa"; and the entrancing cadences of the new album of Philip Glass string quartets.

But perhaps most emblematic of Sherman's achievement with Kronos is the 1990 album "Black Angels," in which repertoire, musicianship, and technological facility came together to produce a work of uncommon emotional intensity. "Our goal is for each album to be a journey—like the various movements of a symphony," Sherman says. "Black Angels" is really like that—every piece belongs in its place. It's very affecting."

According to Sherman, the production techniques for "Black Angels" ran the gamut from elaborate manipulations to purist classical re-

coring. The George Crumb title track features distortion effects as well as plain-song recorded in a cathedral. The Charles Ives composition "They Are There?" was treated to sound like it was recorded in the desert. The Tallis 46-part motet "Spem In Alium" required voluminous overdubs, while the Shostakovich String Quartet No. 8 was recorded with two mikes direct to DAT.

It's the two-track recording that is often the most exacting. Sherman says, because "you can't fix it in the mix. The simpler it is, the more critical you have to be. Moving a mike one-eighth of an inch makes a big difference."

Many of the Kronos projects have been recorded at George Lucas' Skywalker Sound in California. "Skywalker is the most perfect recording room," Sherman says. "The reverb is exceedingly even. It's an amazing acoustic achievement."

Skywalker is equipped with a Genelec 1000 series reviewed SSL console. When recording two-track, Sherman circumvents the board, usually taking the signal on a path from the mikes (Schoeppe are a favorite) to Riedler preamps to DCS analog-to-digital converters to a Panasonic 3700 DAT machine.

Sherman also favors the oak-floored recital hall of the American Academy of Arts and Letters in New York. "Almost every instrument sounds great there," she says, "unlike in a church, where a piano won't."

One recording that did work in a church was Sherman's production of Charles Wuorinen's organ and trombone-driven Mass at the masterfully reverberant St. George's Episcopal Church in New York. In fact, finding such apt recording spaces is one of the foremost challenges in producing classical music, according to Sherman.

"The thing I've learned by sad experience is that just having the best musicians playing the most wonderful music doesn't mean you'll make a great record," she says. "You need a beautiful acoustic. Fake reverbs sound like fake reverb. The room the music is recorded in is as important as the instruments it's recorded on."

Other recent Sherman productions include Steve Reich's multi-channel "The Cave," which she describes as an "emotionally charged and complicated" work of music interwoven with spoken word. Reich, for more than a dozen musicians, several singers, and five video channels. At the other end of the contemporary music spectrum, Sherman is set to record an album featuring 12 pieces and songs by singer/songwriter Robin Holcomb.

Sherman's résumé also embraces traditional classical work, including a stint as the engineer for Rudolf Serkin's Marlboro festival from 1976 to 1994. And since Kronos does most of its recording during two weeks every August, Sherman has plenty of time for other classical studio seasons. Her packed agenda includes a Houston Symphony recording of Schoenberg's "Pelleas and Melisande," as well as Beethoven's complete string quartets with the Cleveland Quartet and a Mozart quartet cycle with the American String Quartet.

A career as fruitful as Sherman's is rare enough, though it seems especially so for a woman in a male-dominated profession. "I've had very few problems over the years, really," she says. "I don't think there's been much of a stigma attached to being a woman in this field on this side of the Atlantic. Though I have run into problems in England, where I've felt like I've had to constantly prove myself."

"But it's probably much more difficult in the pop world because there women are part of, what shall we say, the bargining. You know, 'I'll get you drugs and women.' I think it's a lot easier to get along with good ears, training, and who is pleasant to work with can do. It's always really there are very few classical music producers in the world period—male or female. So it's tough for anyone to make it."

NOTE TO OUR READERS

In response to frequent inquiries regarding Pro Audio photo submissions and Audio Track items, please note the following:

Photos should be sent to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Please include the name and location of the studio, the full names of all participants shown (clearly identified from left to right), and the name of the record label, where applicable. Photos without the above information will not be considered for publication, and no photos will be returned unless previously agreed. We prefer black and white prints, but can work from any format.

Items for consideration in the biweekly Audio Track column should be faxed to Pro Audio at 212-536-5358. Please include the name and location of the studio and the room within the studio, the names of all participants shown, and engineers involved in the session; the label, where applicable; and the make and model numbers of consoles, monitors, recorders, and other equipment.



Miller's Talk. Jazz pianist Mulgrew Miller is wrapping up a trio session, tentatively titled "Getting to Know You," at Manhattan Center Studios. Scheduled for release later the year on RCA/Nonesuch, the Miller project is being produced by Tim Patterson and mixed and engineered by James Nichols and Richie Clark on Studio 4's New VR72. Shown in this front row, from left, are Miller and RCA director of A&R jazz and progressive music Brian Backus. In the back row, from left, are bassist Richard Goods, Patterson, Nichols, Manhattan Center Studios executive VP Victor Moore, and drummer Kamren Rogien.

AUDIO TRACK

NEW YORK

FORMER ROLLING STONES guitarist Mick Taylor was at Seaveone Music Studio gleaning on the upcoming release by Sasha. Tracks were recorded through the SSL 4046G with Total Recall... Beggars Banquet recording act Buffalo Tom was at the Magic Shop mixing its upcoming release, with John Agnello producing and engineering... Capitol recording act Triple Fast Action was at Baby Monster Studios working with producer Don Fleming on an upcoming release; John Siket engineered the sessions... Geffen Records artist Ray Sclay was at Battery Studios working on an upcoming project with producer Gary Katz. Bob Power mixed the sessions with assistance from Martin Czemler.

LOS ANGELES

AT MARS RECORDING, longtime collaborators Van Dyke Parks and Brian Wilson recorded four tracks for "Orange Crate Art" on Warner Bros. Steve Deutch engineered the sessions... Epic Records star Michael Jackson was at Larabee Sound Studios finishing tracks for his upcoming release. Producers Bruce Swedden, Dallas Austin, Rene Moore, Jimmy Jam, and Terry Lewis all took part in the sessions, which were mixed on the studio's SSL console... At Paramount Recording Studio, the staff is celebrating the No. 1 and No. 2 success, respectively, of Montell Jordan's "This Is How We Do It" and Adina Howard's "Freak Like Me" on the Hot 100 Singles chart. Both tracks were recorded at Paramount... Producer Tony Nicholas was at Airs LA Studios remixing "This LIP Game We Play" for Subway. Engineer Michael Nally worked behind the SSL 4066G.

NASHVILLE

POLYDOR RECORDING act 4Runner was at Soundstage putting finishing touches on its just-released debut. Buddy Cannon produced the sessions, while John Guss engineered behind the SSL G Series 58-input console. Derek Hudson assisted... At the Music Mill, Phil Shanklin is working on an independent project with producer Butch Carr, who also engineered the project with Terry Bates... Atlantic recording artist Jill Sobule was at Woodland Digital working on her just-released album. Producing the sessions were Robin Eaton and Brad Jones. Jones and Nashville's own Roger Moonen engineered the sessions.

OTHER LOCATIONS

AT TRUTONE in Hackensack, N.J., Warlock recording artists Suburban Funk Society mastered its new release, "Till Find You," with engineer Phil Austin... Philadelphia's Tongue & Groove Recording Studios played host to RCA recording act Wandruart. Sessions were produced and engineered by Michael Musmanno... Quincy Jones was at Crescent Moon Studios in Miami working on his upcoming all-star project. Engineer Eric Schilling worked behind the SSL 8000 G console with Sean Chambers assisting... At Bad Animals in Seattle, Columbia supergroup Mad Season worked on its debut release. Sam Hoffstedt assisted on the sessions.

Please send material for Audio Track to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.

Jackson's Platinum Session. Scott Brothers recording artist Freddy Jackson, foreground, makes notes during a session at New York's Pelarium Island Studios, where he cut his latest project with producer Verna, also shown. Engineer Alk Niehaus (not pictured) and Verna used the studio's Neve 8126 with Plying Padders.

EUROSOUNDS

A column by Zsuzsanna Schoepe on the European pro audio industry.

U.K.

AKAI ELECTRONICS has agreed to cooperate with Hong Kong-based multinational conglomerate Semi-Tech Group in capital and business operations and has received a 110 million pound capital investment in return for a 50% holding in the company. The remaining 45% of Akai will continue to be held by the Mitsubishi Group.

The move coincides with a restructuring of Akai's manufacturing sites and procurement arrangements, which are expected to benefit Akai's penetration into China and South American markets through Semi-Tech's existing sales networks in those territories.

Semi-Tech, one of the largest blue-chip capital investment companies listed on the Hong Kong stock exchange, recently revitalized sewing machine manufacturer Singer. Part of the restructuring involves Akai's taking a stake in Semi-Tech's other consumer electronics brand, Sansui.

ANTHONY DAVID, formerly sales and commercial director at SSL, has joined Sony Broadcast and Professional Europe as general manager for professional audio. He replaces Chris Hillebone, who has left after more than 14 years with the company to explore other interests in the audio world.

Hillebone, who was instrumental in the launches of the CD, DAT, and MiniDisc formats, felt he needed a change of scenery. "The audio industry is changing a lot, and I would like to be more involved in that process whilst having closer contact with customers and users," he says.

David, who was at SSL for 12 years, takes on responsibility at Sony for business and applications development as well as product management.

AMEK HAS LAUNCHED the 501 By Langley live-sound console and supplemented its SuperTrue and Showtime recording and live-sound automation packages with an outboard effects MIDI control option.

The 501 is a scaled-down version of the existing Recall desk and, like all automated consoles in the Amek range, will feature a "virtual effects" option to provide a library of popular outboard effects templates that can be controlled from the software.

Other forthcoming options will include a software-based, modular, 16-by-16 matrix, and a switcher box containing eight programmable relays for firing playback machines from cues.

SPINDRCRAFT has added multiformat monitoring to its DC2000 moving fader console, making it the most affordable desk available with this option. The Interact Magtrax TV routing and monitoring interface offers six independent speaker outputs and automatic SDDS/SDI encoder/decoder insertion, using the desk's groups as inputs to the routing matrix.

"Magtrax panels have been added to a number of Soundcraft desks in the past, and the development of a version for the DC2000 was inevitable given that more than 70% of its sales have gone to post-production users," says Interact managing director Mallory Nicholls.

MIDAS HAS REPORTED that it has had to increase manufacturing capacity for its new XL4 and XL200 live consoles due to demand. Customers for the new desks include Britannia Row Productions, SSE Hire Ltd., Capital Sound, Mercury Sound N.Y., Hi-Tech San Francisco, Brylutié Kieu Canada, Jando Australia, and the Aarhus Theatre Denmark. Four XL4s will be used on the forthcoming Rod Stewart tour.

HHB COMMUNICATIONS has added recordable CD to its expanding advanced media products range. Sales director Steve Angel says the move was the result of pressure from distributors to follow up its progress with DAT into CD-R. "We've opted for the 74-minute version because there is now very little difference in cost between different CD-R times," says Angel. The disc uses a phthalocyanine organic dye recording layer, which is claimed to be more resistant to UV light than other compounds, with Orange Book standard tests estimating recorded data security at 100 years.

DENMARK

TUBE TECH introduces the EQ1A all-tube, five-band equalizer. All frequencies on the single-channel device are switched, and all bands can be bypassed individually. The three mid bands are fully parametric and supplemented by high- and low-frequency shelves and high- and low-pass filters.

"The sound and build quality are typical Tube Tech," says president John Petersen. "Buying a unit like this is a sound investment because they go on forever and the resale value is always high."

EASY FILM in Copenhagen has installed an SSL Scramix in line with the company's growth from a facilities house to a full-blown production company and the installation of a digital control suite in 1993 and a large Lightworks system last year.

"We invest in the best people, and they would not work here unless we had the best equipment available for them to use," says Easy Film managing director Neils Bukkenbrejer.

Approximately two-thirds of the company's business is in the production of advertising spots for leading Danish and international agencies. Easy Film also produces documentary programs and drama series.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 6, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	THIS IS HOW WE DO IT Marzell Jordan/ O. Pierce M. Jordan (PMP/RAL)	THIS IS HOW WE DO IT Marzell Jordan/ O. Pierce, M. Jordan (PMP/RAL)	I CAN LOVE YOU LIKE THAT Jovis Michael Montgomery/ S Heroldics (Atlantic)	GOOD Better Than Ezra/ D. Ratchchild (Elektra)	CRABEET Naughty By Nature/ Naughty By Nature (Tommey Boy)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	ECHO SOUND (Los Angeles) Bob Morse	SOUND EMPORIUM (Nashville) John Kellen	PADDED CELL (Los Angeles) Dan Ratchchild	MARION (New Jersey) Dave Belochis
RECORDING CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	Trident Series 800	WR T820	Ameek Einstein
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony 3340	Fostex E16	Tascam ATR 80
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Westlake BBSM 15 Yamaha NS10M	KRK 1002	Westlake BBSM12 Yamaha NS10M Taney
MASTER TAPE	Ampex 199	Ampex 199	Sony VK 1	3M 966	Ampex 199
MIX DOWN STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	ECHO SOUND (Los Angeles) Bob Morse	THE CASTLE (Nashville) John Jaszcz	PADDED CELL (Los Angeles) Dan Ratchchild	SOUNDTRACKS (New York) Angela Pava
CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	SSL 4066G	WR T820	SSL 4000 WITH Utilization
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony 3340	Fostex E16	Studer A827
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Alexis Monitor 1 UREI B13B	KRK 1002	Taney DMT
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M DAT	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Belman	BERNIE GRUNDMAN Chris Belman	MASTERMIX Hank Williams	OCEAN VIEW DIGITAL MASTERING Joe Ginzlert	HIT FACTORY Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	PMDC	PMDC	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	PDO	PDO	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing

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25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80
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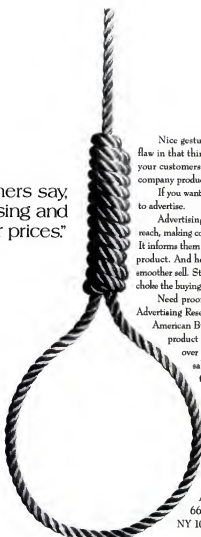
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Broadcasters Get Facts And Figures Modern Rock Loud; Duopolies Explored

BY PHYLLIS STARK

PRINCETON, N.J.—Radio consultants and researchers came to the Radio Only Management Conference armed with a slew of newly commissioned surveys and research projects, and the 250 attendees present walked away well-informed with facts and figures on everything from the popularity of modern rock to the effects of duopoly.

The conference, sponsored by the Cherry Hill, N.J.-based trade publication Radio Only and Inside Radio, was held here April 29-30.

In his speech, titled "Alternative Radio's Hottest Formats," consultant Jeff Pollock said better programming has helped take modern rock into the mainstream. "In the early '80s, modern rock was programmed for the fringe," he said. "Today, the word 'alternative' is a misnomer. This is mainstream radio. The demographic appeal is much bigger than ever before."

On the subject of triple-A radio, Pollock was not as enthusiastic. "There are some abominably bad triple-A stations around the country," he said. "If [programmers] decide triple-A should play familiar music, they may actually get an audience. The format itself is a good idea, it just hasn't been programmed well."

KYWB Seattle PD Steve Young was in the audience during Pollock's speech and took the opportunity to explain his recent controversial announcement that he would air his alternative rock station to be considered alternative because he believes modern rock stations are now getting better treatment by the labels (Billboard, April 29). In 1980, '91, '92, we played a bunch of rock bands that in 1994 were renamed alternative," Young said. "What we're trying to illustrate to the record companies is [that] there are a lot of radio stations that play 90% music. My sense is we're all mainstream rock stations."

Labels were outraged by Young's announcement, Pollock said, because it "screwed up their [format] definitions, but it's not our problem."

A LOOK AT DUOPOLY

As of last spring, 28.3% of all stations were involved in duopolies, which controlled a total of 39.2% of radio revenues, according to Duncan's American Radio. At the Radio Only Conference, Bill Moyes, chairman of the Research Group, disclosed the results of 136 in-depth interviews his company conducted with GMs and group executives involved in duopolies.

The radio executives were asked what jobs were most likely to be added likely to be considered in duopoly situations. On the most likely side, 91% of the respondents said GM, followed by business manager (55%), creative services (50%), general sales manager (42%), program manager (42%), and promotion director (40%).

Program director was cited by 25% of the respondents as a job least

likely to be consolidated, while music director was named by 27%.

On the programming side, stations in 25% of the duopolies included in the study were paired up with stations programming similar formats, while 67% were in very different formats. But, according to Moyes, "Those who are a lot more profitable have a lot higher likelihood of having similar formats."

SUCCESSFUL RADIO HABITS

A joint project by McVay Media and Edison Media Research revealed the seven habits of highly successful radio stations, based on interviews with winning broadcasters. Having news and information in the mornings was the No. 1 habit, the study found, and Edison president Larry Rosin said it cuts across all age groups and formats. "Even in younger demos, offering this perception is extremely important."

The second and third habits—a presence at community events and a popular morning show—both have a "big correlation with having higher ratings," according to Rosin. Generating the perception that the station is fun to listen to—the fourth habit—also has a direct connection to ratings, Rosin said.

Because Arbitron is geared toward measuring air-work listening, being a station people can listen to at the office—the fifth habit—is also very important.

Owning the "most contests" program was identified by McVay and Edison as the sixth habit of successful stations. "Nobody is going to lose to a radio station they hate because of the contests," Rosin said, but "it's often a huge tiebreaker in the favor of the stations doing the contests."

The final habit is heritage and length of time in the format. "Obviously, we're a fast-growing industry," Rosin said. "But you've got to have a little bit of patience and realize there is a correlation between sticking with something and having success at it."

In a separate study on what drives radio listening, conducted by Valie Consulting, more than 1,000 people were asked for the most important

reason they listen to radio. The first response of 34% of those surveyed was music, but 25% cited news and another 13% said entertainment. Other responses were information (6%), weather (5%), relaxation (2%), sports (2%), traffic (1%), air personalities (1%), and talk (1%).

MUSIC CLUSTERING OF AMERICA

Coleman Research unveiled some results of an ambitious recent study called "The Music Clustering Of America," which tested 350 songs ranging from Bill Haley & His Comets to Offspring and representing every commercial radio genre. The study polled 600 people ages 15-54 in the top 50 markets.

According to the results, Coleman identified 17 distinct "clusters," or groups of people with common musical tastes. Among the more interesting findings, the national appetite for grunge music is huge, while album rock music (as defined by artists like Aerosmith, AC/DC, and Van Halen) "does not have the appeal of a year ago." Coleman VP Chris Ackerman says the "meat and potatoes AOR artists are less popular today than the alternative artists," like Stone Temple Pilots and Offspring.

The study also identified a "hidden appetite" for classical music, whose cluster group was much larger than the size of the actual radio format.

According to the study, the 17 cluster groups and their respective audience shares are Motown (17%), classical (17%), oldies (16%), grunge (14%), R&B adult (14%), soft AC (13%), mainstream AC (13%), Top 40 (12%), Top rock (12%), pop alternative (11%), jazz (11%), country (9%), album rock (9%), Top 40/oldies (9%), classic rock (9%), chrisian (7%), and pop urban (7%).

Based on later conversations with many broadcasters who had seen the presentation, the results appeared to have been taken with a high degree of skepticism. Some questioned the validity of a 600-person sample size in something that is a "national" study. Others were wary of the methodology by which the results were analyzed, and some thought the surprisingly low numbers for country music were indicative of a problem with the study as a whole.



Beepers And Beyond. WRXC Chicago's morning man Mancuso Miller, right, straps spaceship Tard with hundreds of vibrating beepers and then invites listeners to dial him up all at once.

Mainstream Tactics Mull'd At Christian Radio Seminar

BY DEBORAH EVANS PRICE

NASHVILLE—The National Christian Radio Seminar—held here April 23-28 during Gospel Music Week '95—was highlighted by discussions on more effective ways to grab and hold an adult audience, techniques for generating revenue, working in harmony with competing Christian stations, and changes in legislation that affect Christian radio.

A dominant theme that seemed to be a common thread through many sessions was the need for Christian radio stations to employ the same tactics for success as their mainstream counterparts. Among the tactics suggested were selling advertising spots rather than blocks of air time and becoming more involved in the community as a whole, not just the Christian audience.

NCRS keynote speaker Bob Briner, author of the book "Roaring Lambs" and host of the radio show of the same name, challenged Christian radio stations to be "sick and light" in their communities. "I think the Christian stations should consider themselves just like all the other stations in terms of involvement with the community," Briner said. "When there's a major issue that relates to taxes or transportation or the schools, they should be there at City Hall getting quotes and comments, making an impact, and giving their listeners the chance to be involved in all the community activities, problems, and possibilities the other stations do."

Joe Battaglia, NCRS chairman and president of Renaissance Communications, agreed with Briner's comments and commended his efforts. "He really has a desire to see Christians reach out and believe they can actually impact their world in a positive way instead of reacting in a negative way, which has been the

way most issues have been dealt with in the Christian world," Battaglia said. "What Bob is trying to do is create pro-action. He wants to make us think a little bit and allow that window of opportunity to open up."

Consultant Dan O'Day returned to NCRS this year presenting a well-attended daylong session on program-



Bob Briner, left, author of "Roaring Lambs" and host of the radio show of the same name, was the keynote speaker at the National Christian Radio Seminar, held in Nashville, April 23-28. He is pictured with Joe Battaglia, NCRS chairman and president of Renaissance Communications. (Photo: Deborah Evans Price)

ming. Among the many pieces of advice he gave Christian broadcasters on making their stations sound better was to "make the listener the star," a philosophy O'Day and others have long been touting to secular stations. O'Day played audio- and videotapes of air personalities at mainstream radio stations working with their contest winners, coaching them in order to get better responses, and creating fun, exciting moments during their shows. (One audience member questioned the ethics of this very common practice, a query O'Day has likely never had to respond to in all of his years speaking to programmers at secular stations.)

Creating better shows to gain and hold the attention of a broader audience (Continued on page 10)



Brotherly Rock. RCA act Windmunt stopped by rock hangout J.C. Dobbs in Chicago to promote his new live debut, "This Is How We Roll." In the foreground, are Bobby D, music director at top 40 WQXX-FM York, Pa.; Joe Reagoso, RCA; and Scott Madden. Pod at WQXX. From left in the back row are band members Jim Cavanaugh, Rob Bonfiglio, Scott Six, and Mark Levin.

WINTER '95 ARBITRONS

100 cities covered average quarter-hour shows (W) indicates Arbitron weekend week. Copyright 1994 Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	W	S	Sp	Fa	W	Call	Format	W	S	Sp	Fa	W	Call	Format	W	S	Sp	Fa	W	Call	Format	W	S	Sp	Fa	W	
		94	94	94	94	95			94	94	94	95				94	94	94	95				94	94	94	95		
DALLAS/FT. WORTH—(7)																												
KSCZ country	4.1	5.1	3.9	5.6	5.6																							
WFAA news	2.8	2.1	2.4	2.1	2.1																							
WRAP news 60	1.1	1.1	1.1	1.1	1.1																							
WRAX news 60	0.5	0.6	0.6	0.6	0.6																							
KTUP country	0.5	0.5	0.5	0.5	0.5																							
KLVL country	0.3	0.3	0.3	0.3	0.3																							
KNBC country	0.4	0.4	0.4	0.4	0.4																							
KNBT news	0.4	0.4	0.4	0.4	0.4																							
KYNY news	0.3	0.3	0.3	0.3	0.3																							
KDSD country	0.1	0.1	0.1	0.1	0.1																							
KDTP country	0.1	0.1	0.1	0.1	0.1																							
KSOP country	0.1	0.1	0.1	0.1	0.1																							
KSPB country	0.1	0.1	0.1	0.1	0.1																							
WRAX news	0.1	0.1	0.1	0.1	0.1																							
KTUP country	0.1	0.1	0.1	0.1	0.1																							
KTUP country	0.1	0.1	0.1	0.1	0.1																							
KTUP country	0.1	0.1	0.1	0.1	0.1																							
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MAINSTREAM TACTICS MULLED AT CHRISTIAN RADIO SEMINAR

(Continued from page 106)

was the thrust of many of the sessions during NCRS, and attendees were eager to learn ways of making their stations more competitive with their mainstream counterparts. Christian music is considered to be the fastest growing genre in American music (the Recording Industry Assn. of America cites it as 3.9% of the market, surpassing jazz and closing in on classical), and everyone in the industry seems to agree that Christian radio needs to be an integral part of the industry's growth.

"Just like other genres of music, radio needs to lead the way for our music," Gospel Music Assn. president Bruce Koblish said. "If you look at country, pop, or any other format, radio is an integral part of the growth of any of those genres, particularly [country]... I think everyone is aware of that in radio, and a lot of steps are being made to improve the quality of the programming and to improve the number of stations. There are so many major markets around the United States that still don't even have any form of Christian radio. We feel strongly that it is going to have to happen for Christian music to achieve what we know it can."

Sales and programming are the two obvious keys for strengthening Christian radio stations and their listeners. "People are trying to posi-

tion what they have, the music particularly, in a way that sounds good throughout the day," Buttaiglin said. "The announcing and formats are really setting up the music correctly. You don't want bad formats with good music, that cheapens the message entirely. Stations are really attempting to do their best. I think as we continue to put that challenge out, people will respond to it."

Morningstar Radio Network's president Bert Perrault sees the shift toward selling spots rather than block time to be a key step forward for Christian radio. "I think Christian radio is redefining itself, getting away from dependence on selling blocks of program time," he said. "That's been a trend for several years, but I think it's accelerated. There's a lot of emphasis on being more aggressive in getting revenues from what secular media would consider conventional sources... selling spot radio as opposed to block sales."

In addition to sales, programming, and effectively managing staff, legal issues were another topic covered in several NCRS sessions. "It's a license renewal year, so there's a lot involved in that," said Keith Whipple, GM at WFRD Jacksonville, Fla. "Everybody's concerned about legal things—affirmative action, EEOC, making sure your license is guarded, that kind of thing. I think that's a big thing I've seen this week."

Those involved with NCRS were glad to see younger broadcasters attending the convention. "It's exciting to see more new faces this year," said Lloyd Parker, GM of WLIX Long Island, N.Y. "I think in the last couple of years we've really experienced a large surge of growth. It's been neat to see a lot of new people coming into it and a lot of young kids coming into it. It shows growth, and that's great."

Among the nearly 2,000 paid registrants gathered for GMA week activities, 488 were registered for NCRS, up from a total of 448 NCRS attendees last year.

To Help Aspiring Musicians, Show Offers Guidance

BY CARRIE BORZILLO

LOS ANGELES—New York-based Vision Broadcasting Network aims to support local music communities around the country through its education and entertainment radio show "The Artist Development Series."

Vision is in the midst of shopping the hour-long weekly show to album rock, modern rock, and triple-A stations nationwide.

In addition to music by established artists like Van Halen, R.E.M., and Pearl Jam, and the hottest newer acts like Offspring, Green Day, and Hootie & the Blowfish, the show features unique interviews with music industry professionals.

NETWORKS & SYNDICATION

The demo show, for instance, features Tom Thacker of Top Line Development, Clark Staub, director of alternative marketing at Capitol Records; and Eddie Oertel, talent booker at the Roxy in Los Angeles. They discuss the climate for an up-and-coming act and tip on how to make it in the music business.

Floyd Vasquez, executive producer and host of "The Artist Development Series," says the show is geared mainly toward aspiring musicians.

"We're reaching out to those who want encouragement and offering that by providing them with educational information and inspirational messages from those who have done it," says Vasquez.

For example, Thaler talks optimistically about the advanced number of talent acts on the streets now, while Staub discusses how an unsigned band can make a name for itself in its own market.

The show, which Vasquez says is geared toward a weekend nighttime slot, is offered on CD with six minutes of national advertising time and four minutes of local time.

Vasquez has worked at news/talk WQBB Long Island, N.Y., and public station KANW Albuquerque, N.M. He has also freelanced for ABC News Radio, CBS Radio Networks, UPI, and Kris Stevens Enterprises.

Hot Adult Contemporary™

Compiled from a national survey of airplay supported by Broadcast Data Systems. Radio: 48 weeks, 57 adult contemporary stations. CD: 48 weeks, 100 stations. TV: 48 weeks, 100 stations. * denotes number of stations.

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TITLE	ARTIST
1	1	1	24	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE
2	2	2	25	BELIEVE	ELTON JOHN
3	3	3	25	TAKE A BOW	MADONNA
4	4	4	28	YOU GOTTA BE	CECILE
5	5	5	22	HAVE YOU EVER REALLY LOVED A WOMAN?	BRYAN ADAMS
6	6	6	22	LOVE WILL KEEP US ALIVE	EAGLES
7	7	7	25	HOUSE OF LOVE	AMY GRANT WITH VINCE GILL
8	8	9	14	I KNOW	DIONNE FARRIS
9	5	6	23	MY ONLY HANOI	HOOTIE & THE BLOWFISH
10	10	8	12	UNTIL THE END OF TIME	FOREIGNER
11	11	14	12	STRONG ENOUGH	SHERYL CROW
12	15	15	11	HOLD ON	JAMIE WALTERS
13	19	21	12	I BELIEVE	BLESSIO UNION OF SOULS
14	12	13	34	HE'S MY ONLY ONE	MELISSA ETHEREDGE
15	17	9	1	NO MORE "I LOVE YOU'S"	ANNE LENNON
16	14	12	15	EVERLASTING LOVE	GLORIA ESTEFAN
17	20	20	13	IF I WANTED TO	MELISSA ETHEREDGE
18	13	10	13	YOU GOT IT	BOONIE RAITT
19	18	16	25	THE SWEETEST DAYS	VANESSA WILLIAMS
20	16	17	22	ON UNDER KNEE	BOYZ II MEN
21	21	22	14	HOW DO I GET BY WITHOUT YOU?	JOHN WATTE
22	22	23	11	I LIVE MY LIFE FOR YOU	FRIEHOUSE
23	23	24	25	MENTAL PICTURE	JOE SEAGOA
24	26	28	3	SECRET GARDEN	BRUCE SPRINGSTEEN
25	24	25	25	SUNRAY	F.P.M.
26	29	34	4	LET HER CRY	HOOTIE & THE BLOWFISH
27	23	11	5	CAN'T STOP MY HEART...	AARON NEVILLE
28	32	3	5	TOO BUSY THINKING...	THE MANHATTAN TRANSFER
29	31	2	2	WATER WINGS ONLY	BOYZ II MEN
30	27	26	2	HARUNA MATATA	JIMMY CLIFF FEATURING LEROI M
31	30	32	12	ALWAYS AND FOREVER	LUTHER VANDROSS
32	28	24	16	YOU DON'T KNOW HOW IT FEELS	TONI PETTY
33	34	31	7	THE BLUES	LINDA RONSTADT
34	36	29	25	NOTHING LEFT BEHIND US	RICHARD MARK
35	35	38	4	ANOTHER NIGHT	REAL MOCODY
36	38	38	4	COULD I BE YOUR GIRL	JARIN ARDEN
37	33	35	5	LOVE THE ONE YOU'RE WITH	LUTHER VANDROSS
38	40	35	5	IF YOU LOVE ME	SPINNETT
39	37	30	10	FOR YOUR LOVE	BRYE WINDONER
40	39	32	2	TELL ME WHEN	THE HUMAN LEAGUE

* Tracks showing an increase in airplay since the previous week, regardless of chart placement. Reported by chart placement agencies to Billboard. © 1995, Billboard® Communications.

HOT ADULT CONTEMPORARY CREDITS

1	1	2	4	IF YOU GO	JOE SEAGOA
2	3	3	6	WELL BEHIGHT	JOHN MELLENCAMP
3	2	1	2	ALWAYS	BOB JOVI
4	7	9	31	THE SIGN	ACE OF BASE
5	4	10	5	COME TO MY WINDOW	MELISSA ETHEREDGE
6	6	6	7	TLL MAKE LOVE TO YOU	BOYZ II MEN
7	5	4	10	ALL I WANNA DO	SHERYL CROW
8	5	7	10	LOVE ALL AROUND	WET WET WET
9	8	5	26	FORGIVE OUR SINS	GIN BLOSSOMS
10	9	8	24	BEYOND YOUR HORIZONS	HUEY LEWIS & THE NEWS

Records are info which have appeared on the Hot Adult Contemporary chart for 26 weeks and have stayed below the top 20.

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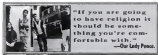
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IT SHOULDN'T BE SURPRISING religion runs through the music of an act whose moniker could double as the name of a parochial school. The debut single from Our Lady Peace, "Stained," is the Modern Rock Tracks chart.

It was based on this lyric by Ken Carey, "The Stained Transmission, about a channeling experience he had," says singer Raine Maida. "I took the premise of that and combined it with Western religion and how it's so hard to convince my father's generation of anything other than the religious values instilled in them."

"My dad tried to raise me as a Catholic," recalls Maida. "Every time I talk about religion with [him] it's kind of tough, you just kind of have to go about it on your own and persevere under the thumb of your family, usually."

The singer suggests that traditional religion is fading as a welcome audience. "I think our whole generation is looking for [answers] and looking for bits and parts of religion and not being sucked in by the whole straitjacket approach, like Catholicism and stuff like that. And the



[singer] while church is about if you've had this channeling experience, you find something that actually means something to you, bringing it back and trying to

embrace anybody else is not always an easy task. "We're obviously not the first generation to [seek spiritual answers], but it seems really relevant right now, especially the last few years with the economy and everything, everyone's questioning stuff. Especially my three years at the University [of Toronto], it seemed like everybody was just passing time, and they knew they wouldn't have a job [upon graduation]. They were still going through the motions. It's just been a weird few years. I think those days with the whole global village information is so readily available, you can learn about Taoism or any type of philosophy or religion, so you can pick good things out of all of them and make your own mix. If you are going to have religion, it should be something that's comfortable with, not something you're fighting."

Billboard FOR WEEK ENDING MAY 13, 1995

Album Rock Tracks.

WEEK	NO.	LAST WEEK	WEEKS ON CHART	TRACK TITLE	ARTIST
				*** No. 1 ***	
1	1	1	14	LIGHTNING CRASHES (RECORDED AT THE END OF THE WORLD)	◆ MAD SEASON (RECORDED AT THE END OF THE WORLD)
2	4	7	7	ROVER OF DECEIT	◆ MAD SEASON (RECORDED AT THE END OF THE WORLD)
3	3	3	8	DANCING DAYS (RECORDED AT THE END OF THE WORLD)	STONE TEMPLE PILOTS
4	8	5	4	DECEMBER (RECORDED AT THE END OF THE WORLD)	◆ COLLECTIVE SOUL
5	2	2	33	CAN'T STOP LOVIN' YOU (RECORDED AT THE END OF THE WORLD)	◆ VAN HALEN
6	5	6	17	WHAT WOULD YOU SAY (RECORDED AT THE END OF THE WORLD)	◆ MAD SEASON (RECORDED AT THE END OF THE WORLD)
7	9	14	5	GOOD (RECORDED AT THE END OF THE WORLD)	◆ BETTER THAN EZRA
8	10	18	8	IT'S GOOD TO BE KING (RECORDED AT THE END OF THE WORLD)	◆ TOM PETTY
9	7	5	14	EVERYTHING ZEN (RECORDED AT THE END OF THE WORLD)	◆ BUSH
10	12	13	8	STAINED (RECORDED AT THE END OF THE WORLD)	◆ OUR LADY PEACE
11	8	4	14	LOW SPREADS (RECORDED AT THE END OF THE WORLD)	◆ THE STORE ROSES
12	17	20	7	NOT FOR YOU (RECORDED AT THE END OF THE WORLD)	PEARL JAM
13	19	10	23	WHEN I COME AROUND (RECORDED AT THE END OF THE WORLD)	◆ GREEN DAY
14	15	24	8	THE DAY I TRIED TO LIVE (RECORDED AT THE END OF THE WORLD)	◆ SOUNDGARDEN
15	21	28	4	MORE HUMAN THAN HUMAN (RECORDED AT THE END OF THE WORLD)	◆ WHITE ZOMBIE
16	11	8	16	GEL (RECORDED AT THE END OF THE WORLD)	◆ COLLECTIVE SOUL
17	18	17	23	BETTER MAN (RECORDED AT THE END OF THE WORLD)	PEARL JAM
18	14	11	17	LIVE FOREVER (RECORDED AT THE END OF THE WORLD)	◆ OASIS
19	15	12	23	YOU WROCK ME (RECORDED AT THE END OF THE WORLD)	◆ TOM PETTY
20	26	32	7	I GO WILD (RECORDED AT THE END OF THE WORLD)	◆ ROLLING STONES
21	30	—	2	WINTER TIME (RECORDED AT THE END OF THE WORLD)	◆ THE BLACK CROWES
22	18	16	25	FLOWED (RECORDED AT THE END OF THE WORLD)	◆ SPONGE
23	25	19	18	GETTA GET AWAY (RECORDED AT THE END OF THE WORLD)	◆ OFFSPRING
24	18	15	1	FRETTA PENNY (RECORDED AT THE END OF THE WORLD)	STONE TEMPLE PILOTS
25	24	21	21	LET HER CRY (RECORDED AT THE END OF THE WORLD)	◆ HOOTIE & THE BLOWSHAW
26	27	31	6	HEY HEY WHAT CAN I DO (RECORDED AT THE END OF THE WORLD)	◆ HOOTIE & THE BLOWSHAW
27	28	27	8	ONLY ONE (RECORDED AT THE END OF THE WORLD)	◆ GOOD GUDD DOLLS
28	25	26	8	SICK OF MYSELF (RECORDED AT THE END OF THE WORLD)	◆ MATTHEW SWEET
29	33	36	3	NEGASONG TEENAGE WARHEAD (RECORDED AT THE END OF THE WORLD)	◆ MONSTER MAGNET
30	36	34	1	INTO ANOTHER (RECORDED AT THE END OF THE WORLD)	◆ SKID ROW
31	28	25	12	CLEAN MY WOUNDS (RECORDED AT THE END OF THE WORLD)	◆ CORROSION OF CONFORMITY
32	38	—	2	LITTLE THINGS (RECORDED AT THE END OF THE WORLD)	◆ BUSH
33	23	23	16	STAR 88 (RECORDED AT THE END OF THE WORLD)	◆ R.E.M.
34	NEW	1	1	EVERYONE WILL CRAWL (RECORDED AT THE END OF THE WORLD)	CHARLIE SIXTON SEKTAR
35	34	30	17	CORDIRDY (RECORDED AT THE END OF THE WORLD)	PEARL JAM
36	32	33	18	DON'T TELL ME (WHAT LOVE CAN DO) (RECORDED AT THE END OF THE WORLD)	◆ VAN HALEN
37	36	—	1	DISCONNECTED (RECORDED AT THE END OF THE WORLD)	QUEENSRYCHE
38	NEW	1	1	HEY MAN NICE SHOT (RECORDED AT THE END OF THE WORLD)	◆ FILTER
39	35	29	26	GET ME WIIINGS (RECORDED AT THE END OF THE WORLD)	ALICE IN CHAINS
40	37	—	7	INSIDE (RECORDED AT THE END OF THE WORLD)	STILLSKIN

Billboard FOR WEEK ENDING MAY 13, 1995

Modern Rock Tracks.

WEEK	NO.	LAST WEEK	WEEKS ON CHART	TRACK TITLE	ARTIST
				*** No. 1 ***	
1	1	1	11	GOOD (RECORDED AT THE END OF THE WORLD)	◆ BETTER THAN EZRA
2	2	3	10	CONNECTION (RECORDED AT THE END OF THE WORLD)	◆ ELASTICA
3	4	4	10	SICK OF MYSELF (RECORDED AT THE END OF THE WORLD)	◆ MATTHEW SWEET
4	3	2	16	LIGHTNING CRASHES (RECORDED AT THE END OF THE WORLD)	◆ MAD SEASON
5	9	8	8	LITTLE THINGS (RECORDED AT THE END OF THE WORLD)	◆ BUSH
6	5	5	8	UNIVERSAL HEART BEAT (RECORDED AT THE END OF THE WORLD)	◆ JULIANA HATFIELD
7	7	8	12	WONDERFUL (RECORDED AT THE END OF THE WORLD)	◆ ADAM ANT
8	13	14	4	HURT (RECORDED AT THE END OF THE WORLD)	◆ NINE INCH NAILS
9	10	15	5	SHINE (RECORDED AT THE END OF THE WORLD)	◆ GREEN DAY
10	5	11	7	RIVER OF DECEIT (RECORDED AT THE END OF THE WORLD)	◆ MAD SEASON
11	18	20	3	OCTOBER (RECORDED AT THE END OF THE WORLD)	◆ COLLECTIVE SOUL
12	5	6	15	FLOWED (RECORDED AT THE END OF THE WORLD)	◆ SPONGE
13	11	12	7	DANCING OAYS (RECORDED AT THE END OF THE WORLD)	STONE TEMPLE PILOTS
14	14	19	5	STARSTRUCK (RECORDED AT THE END OF THE WORLD)	◆ OUR LADY PEACE
15	17	18	7	RUN AROUND (RECORDED AT THE END OF THE WORLD)	◆ KILNS TRAVELER
16	22	32	4	MORE HUMAN THAN HUMAN (RECORDED AT THE END OF THE WORLD)	◆ WHITE ZOMBIE
17	23	33	3	MACKINGBIRD GIRL (RECORDED AT THE END OF THE WORLD)	◆ THE MAGNIFICENT BASTARDS
18	15	15	13	WHAT WOULD YOU SAY (RECORDED AT THE END OF THE WORLD)	◆ MAD SEASON
19	28	—	2	FAKE PLASTIC DREAMS (RECORDED AT THE END OF THE WORLD)	◆ RADIHEAD
20	28	22	8	LAST GOODBYE (RECORDED AT THE END OF THE WORLD)	◆ JEFF Buckley
21	12	7	12	DOWN BY THE WATER (RECORDED AT THE END OF THE WORLD)	◆ P.J. HARVEY
22	21	22	5	ARMY OF ME (RECORDED AT THE END OF THE WORLD)	◆ BLOK
23	27	38	3	STRANGE CIRCUMSTANCES (RECORDED AT THE END OF THE WORLD)	◆ S.E.M.
				*** AIRPOWER ***	
24	38	—	2	ALL OVER YOU (RECORDED AT THE END OF THE WORLD)	◆ BUSH
25	18	13	19	LIVE FOREVER (RECORDED AT THE END OF THE WORLD)	◆ OASIS
26	24	24	24	WHEN I COME AROUND (RECORDED AT THE END OF THE WORLD)	◆ GREEN DAY
27	33	29	15	KICK HIM WHEN HE'S DOWN (RECORDED AT THE END OF THE WORLD)	◆ OFFSPRING
28	25	17	23	EVERYTHING ZEN (RECORDED AT THE END OF THE WORLD)	◆ BUSH
29	25	19	23	CORDIRDY (RECORDED AT THE END OF THE WORLD)	PEARL JAM
30	33	33	3	HEY MAN, NICE SHOT (RECORDED AT THE END OF THE WORLD)	◆ FILTER
31	NEW	1	1	MOLLY (RECORDED AT THE END OF THE WORLD)	◆ SPONGE
32	36	25	6	ROCK 'N' ROLL LIFESTYLE (RECORDED AT THE END OF THE WORLD)	◆ VAN
33	34	29	19	THE MAN WHO SOLD THE WORLD (RECORDED AT THE END OF THE WORLD)	◆ NIRVANA
34	26	24	17	HERE AND NOW (RECORDED AT THE END OF THE WORLD)	◆ LETTERS TO CLEO
35	37	—	2	LET HER CRY (RECORDED AT THE END OF THE WORLD)	◆ HOOTIE & THE BLOWSHAW
36	35	34	24	BETTER MAN (RECORDED AT THE END OF THE WORLD)	PEARL JAM
37	29	27	21	LOW SPREADS (RECORDED AT THE END OF THE WORLD)	◆ THE STORE ROSES
38	32	33	19	LOVE TO MY FAMILY (RECORDED AT THE END OF THE WORLD)	◆ THE CRANBERRIES
39	30	28	8	CALIFORNIA (RECORDED AT THE END OF THE WORLD)	◆ WAX
40	31	27	7	THE DAY I TRIED TO LIVE (RECORDED AT THE END OF THE WORLD)	◆ SOUNDGARDEN

HITS IN OKIO

Week of April 22, 1995

- ◆ Carroll / Darling
- ◆ Guy / Dave King
- ◆ Sexy Girl / Snow
- ◆ Thank You / Dreams Come True
- ◆ Top Of The Line / Steve Wariner
- ◆ Wave Like / Bonni Brown
- ◆ Standing Low To Everyone / Nevada / Michael Watts
- ◆ A Day In Your Life / Max Baucus
- ◆ Where Do I Go / Jason Jackson
- ◆ No More "I Love You" / Annie Lennox
- ◆ Supernatural / Sandesh
- ◆ Terence Trent D'Arby
- ◆ Million Miles From Home / Faith Jones
- ◆ My Chances / Dream Street
- ◆ Our My Shoulder / Mike And The Mechanics
- ◆ Change Everything / Ted
- ◆ How Deep Is Your Love / Culture
- ◆ Dance To The Music / David Coverly
- ◆ I Love Your Smiles / Jesse Barris / Dennis
- ◆ You're Loving Me / Steve Miller
- ◆ I'm In Love / Steve Miller
- ◆ Back For Good / Bob Tabor
- ◆ Change Of Heart / Wendy Mason
- ◆ Hey And Bye / Roadhead
- ◆ Dreamer / Chastity Jones
- ◆ You Got Me / The Philosopher Kings
- ◆ Kazuo Nawa / The Blues
- ◆ Nobody In Your Life / Jason
- ◆ Dreamer / Chastity Jones
- ◆ You Rested Me / Oscar Peterson / Ray Proby
- ◆ Better Lovers / 3/2 Set Back
- ◆ Remember Me / Jack And Jill / Todd Rosenberg
- ◆ The Blues / Marcus Miller
- ◆ Dreaming In The Moonlight / Dana Martin
- ◆ I'm Not In Love / HOC
- ◆ You Got Me / The Sea Rafters
- ◆ Purple Haze / J.J. Cale
- ◆ It's A New Day / Neoclassico
- ◆ You Get It / Barbra Streisand
- ◆ Always Something There To Remind Me / The Jitters
- ◆ Somewhere / Michelle Day
- ◆ Promise Me Nothing / Supertramp
- ◆ Candy Bar / Soul For Real
- ◆ Remember / The Jitters
- ◆ All My Years / Sheryl Crow
- ◆ Baby 89 / The Real Gone
- ◆ Melrose / Anita Baker

81.3 FM I-WAVE

4 Public Radio Groups Propose Trust Fund; '95 1st Quarter Ad Income Up 13% From '94

WITH THE THREAT of government funding cuts looming over the heads of public broadcasters, the presidents of four public broadcasting interests have teamed up and created a plan to establish a trust fund for public broadcasting. They presented the plan to Congress on May 2.

The four groups involved—National Public Radio, Public Radio International, the Assn. of America's Public Television Stations, and the Public Broadcasting Service—called on Congress to create a trust fund modeled on similar trusts previously created by Congress for the American Red Cross and the U.S. Olympic Committee. The plan identifies some revenue-generating mechanisms that could eventually replace all federal appropriations for public broadcasting. According to the plan, those appropriations would diminish annually in direct proportion to the income produced by the trust fund.

The plan has already drawn fire from the National Assn. of Broadcasters because it suggests building the trust fund with contributions from commercial broadcasting (in lieu of their public interest obligations) and with proceeds from non-commercial spectrum leases.

In other news, radio advertising revenue finished the first quarter up 13% over the same period last year, according to new Radio Advertising Bureau figures. National revenue was up 2% in the first quarter, while local revenue rose 11%. In March alone, combined local and national revenues were up 10% over March 1994 based on a 14.5% national revenue jump and a 9% rise in local revenue.

Reminder: Nominating ballots for the Billboard/Allypmy Monitor Radio Awards are due now by mail (day 12). Please take a few minutes to fill them out and return them. You vote yours!

PROGRAMMING: KLEYE TO KWIB
KDWB Minneapolis has named KJMU (Sweet 98) Omaha, Neb., PD Bill Kleye as its new FM, beginning May 22. He replaces Mark Beske, who recently resigned.

KFMB-FM San Diego PD Tom Gjerdum resigned on April 27. No re-

placement has been named.

Country WCFB Orlando, Fla. is set to flip to a new, undivided format Sunday (7). Market speculation centers on rhythmic AC.

WAPE Jacksonville, Fla., PD Jeff McCartney exits to join trade magazine H&A.

Consultancy SDR Radio and Par-



by Phyllis Stark
with reporting by Eric Buehler
and Brett Alwood

gon Research has teamed up to market the format of SBR client KKKP Denver to other stations. The format, dubbed "rock alternative," is described as "a mainstream rock format rooted in familiar alternative music of the late '70s, '80s, and '90s."

KPLX Dallas PD Brad Chambers exits. The station is now being consulted by Tim Murphy, who recently opened his Cadillac, Mich.-based consulting firm, Dan Halyburton and music director Chris Huff are handling music at KLPX until a replacement is named.



Daytona Beach, Fla., flips to modern rock as "Crov FM" under consultant Burkhardt/Douglas & Associates. Station owner GM Mike Linn has applied for the new calls WKRO and hired PD Tuff Moore and music director Della Rae Porter. Moore was PD at WJLB Charleston, S.C. Porter was with WKLS Atlanta.

Look for Dallas to get a new, old-fashioned B&B adult station this fall, when KKDA-AM-FM Dallas signs on its new

dupoly partner, KRNB, at 105.7. KKDA's in-house consultant, Ken Dore, will oversee programming.

WATB (formerly WJEEV-AM) Atlanta flips from a simulcast of religious sister station WJEEV-FM to blues.

Oldies KRRI Las Vegas has applied for the new calls KQOL.

Seventies oldies station KTFX Tulsa, Okla., changes calls to KJSR (SR 104.3).

Former country outlet WSCP-FM Syracuse, N.Y., which has been silent for several months, signs back on programming Jones Satellite Network's U.S. Country format. It is live in drive times.

WSBV Knoxville, Tenn., flipped from a simulcast of country sister station WJLY to JSN's U.S. Country last month. It is live in mornings.

Religious WXIR Indianapolis picks up Morningstar Radio Network's Christian AC format, Pure AC, in all dayparts except drive times.

NETWORK NEWS: ELIAS TO SW

NEW YORK New York veteran Dennis Elias will host mornings at SW Network's new classical format, Classic FM U.S. Jack Taylor (aka Steve Seaver) joins Major Network's Super Hit Country format as afternoon host. Taylor previously was doing production at the network. He replaces former host Herb Burns, who also works at WSIX Nashville.

Real Country Network moves Kris Willson from overnight to 5-7 p.m. and hires former WNOJ New Orleans afternoon host Steve Miller for evenings.

PEOPLE: OWENS JOINS K-OJ

Market legend Gary Owens returns to daily radio as morning host at adult standards KJMU/KOJY (K-Joy) Los Angeles. Owens, who also works at WSIX Nashville, will be joined by Chase Jones (jazz) and AC KCIV Kansas City, Mo., as music director/afternoon host. She was hosting evenings at local sister station KCFX.

Former WYXR Philadelphia morning man Bob Worthington joins WJAF-FM New York as morning host, replacing Mike Maniun, who recently exited. Worthington continues in host duties on the show's "Solid Gold Saturday Night."

Schelly Sweeney joins KHMXX Houston as morning co-host and news anchor. She arrives from KEZR San Jose, Calif. Jim Doyle returns to KEZK St. Louis for afternoon drive after six years morning host at the former KJQY St. Diego.

Market veteran Heralsh Jones WZPT (the Point) Pittsburgh as morning host. He previously spent 15 years as morning WJAF-FM.

WEXZ Scranton, Pa., afternoon job Bob Mitchell moves to WJHR Hartford, Conn., for the same shift.

Broadcast Architect Code Pilots On-Air 'Wellness'

CONSULTANTS ARE usually asked how to fix a specific problem with a radio station, but at Princeton, N.J.-based Broadcast Architecture they specialize in what CEO Frank Cody calls a "wellness program." It's the radio equivalent of a comprehensive health care plan.

Just like a doctor wouldn't prescribe the same cure for every patient's illness, Cody says the same should be true of consultants. "What we do isn't so much a product that's sold off the rack," he says. "We want to do everything possible to [make] a station healthy and keep it that way."

In addition to music and playlist tests, which are part of nearly every station's research package, Broadcast Architecture's "wellness program" includes tests of jingles, logos, and positioning statements, often before any of it is even on the air.

The tests are done with the aid of a beeper-sized gimbal called MIX-MAS-TE's Digital Testing, which Broadcast Architecture has been using in one form or another for years. In its current incarnation, MIX-MAS-TE is a wireless system that allows researchers to gather data digitally, second by second.

The premise is simple: The device contains a large knob that respondents turn up or down depending on their reaction to what is being tested. The digital system provides an endless flexibility in terms of logging, retrieving and examining the data in any subset that a client can think of," says Cody.

In the past all programmers and operators could do [was] some sort of perceptual [test] to see how they are perceived and some moving of paper and pencil [test] to get some song scores... Things are sort of going too quickly for that kind of old-fashioned research to be necessary."

"When you ask someone to rate a record intellectually you're asking them to do your research for you," says Cody. "We want them to rate the music emotionally, and that is what I see as the advantage of this type of testing."

As another industry move, three years ago Cody replaced a radio research staple—focus groups—with a series of one-on-one interviews in his theory that "focus groups are highly unrepresentative and subject to peer-group pressures from a two peer leaders." Instead, he uses a research method called "face-off," which is basically a series of 20-30 in-depth, one-on-one, videotaped interviews

with radio listeners that can last as long as 30-40 minutes each.

"In this format everyone's opinion is valid," Cody says. By keeping track of the most common responses, Cody says, he is also able to predict future trends.

Cody describes Broadcast Architecture as a combination consulting/production/research company. "Our services vary dramatically from client to client," Cody says. "Some seek our consultation and advice. Others are looking for concrete research to help them navigate through the waters of [competition]."

As consultants, Cody and his nine-person staff are best known for their work with more than 20 jazz stations across the country. As researchers, they work with clients in 15 states and are also owned by such companies as Evergreen, Tribune, Group W, CBS, Granada, Viacom, and Noble.

On the production side, the company creates jingles and logos and also produces weekly programming for Japan's J-Wave FM, which it has been doing in its in-house production studio in Princeton since 1988. Broadcast Architecture also provides research for such international clients as the European chain NRJ and Spain's Cadena Ser.

"It's interesting to gain the perspective of being in Paris one day and Tokyo the next and seeing radio in its various stages of development," says Cody. "The stimulation that travel provides always helps us think outside the conventional wisdom... [It] really helps us to be in our best problem-solving mode."

Cody is a 30-year radio veteran who has worked at a number of formats, including AC, MOR, and top 40. Career stops have included ABC radio, NBC's "The Source" radio network, and several blue-ribbon radio stations, including KLOS Los Angeles and KPBL Denver. In 1986 he helped develop the adult alternative format and several other formats, including KTWV (the Wave) Los Angeles and the alternative format. Cody co-founded Broadcast Architecture, a wholly owned subsidiary of Pyramid Broadcasting, in 1986.

He chose the name based on his belief that "proper ideas, like good buildings, always have blueprints... The same way a building is constructed aesthetically pleasing but also fundamentally strong, radio, television, and cable require the same combination of science and art." PHYLIS STARK

Billboard
BROADCASTER
OF THE WEEK



FRANK CODY
CEO
Broadcast Architecture

neine...

BARRY HAYD, president of Broadcasting Partners Inc. and former GM of BFTV (VHS) Chicago, has declined an offer to stay with Evergreen Media, which recently merged with BFT. He plans to take the summer off to consider other options, according to the Chicago Sun-Times.

CHRIS MCMURRAY has been named VP/GM of KLDL-Houston, succeeding the retiring Steve Sheppard. McMurray was GM of KDMX Dallas.

KISTY MORRIS, GM at KSTP-AM Minneapolis, adds zoning GM dates at KSTP-FM, replacing John Rohm, who exits.

RICK PARRISH exits the GM job at KFH/KQAM/KEYN/KOLK Wichita, Kan.

STATION SALES: KFBI Las Vegas from American-Crescent Communications for \$5 million (Crescent also in the process of acquiring Commonwealth Broadcasting, license of KMZG Las Vegas); WXGA-AM-FM York, Pa., from the IKG Media Group to Tele-Media Broadcasting Co., for an undisclosed sum.



Plano Men. RCA executives welcome pianist Alex Bugnon to the label. In addition to releasing his own albums, Bugnon has worked with Freddie Jackson, Najee, and Keith Sweat. He will soon record his RCA label debut. Shown, from left, are Brian Bauchus, director of A&R and progressive music; Michael Elder, artist manager; Bugnon; Paul Remley, national director of jazz and progressive music; and Chris Wheat, director of publicity.



Recording For Rykodisc. Rykodisc executives celebrate Alejandro Escovedo's multi-album deal with the label at La Zona Rosa in Austin, Texas. Shown, from left, are Arthur Mann, VP of business affairs; Rykodisc; Chris Faville and Brad Medison of Mongrel Music; Paul Dokman, business affairs director, Rykodisc; Escovedo and his daughter; Jeff Rougée, A&R/special projects coordinator, Rykodisc; Josh Gier, legal counsel for Escovedo; and Tim Neace, Escovedo's manager.



A Visit From The Maestro. Maestro Valery Gergiev meets with representatives of Philips Classics in New York. The Russian maestro was in town to lead his Kirov Opera Company in four performances at the Brooklyn Academy of Music and two weeks of performances with the New York Philharmonic. Shown, from left, are PGD field representative Nancy Puffit, Philips Classics administrator Brian Duntman, Philips Classics manager of publicity and promotion Suzanne Ford; Gergiev; Philips Classics VP Lisa Altman; Philips Classics product manager John Yabluk; PolyGram Classics & Jazz alternative marketing manager Randy Dry; PGD sales representative David Dellon; and PGD field representative Zev Feldman.



Solo On Sparrow. Merry Raybon, lead singer for country group Shenendoh, announces his solo debut, a self-titled country/gospel album due out July 6 on the Sparrow label. Eight of the album's 10 songs were written or co-written by Raybon, Shenendoh's current Liberty album, "In The Vicinity Of The Heart," yielded a top 10 hit on Billboard's Hot Country Singles & Tracks chart, "Somewhere In The Vicinity Of The Heart," featuring Alison Krauss. Shown, from left, are Bill Center, Bill Carter Management; Peter York, senior VP, Sparrow Communications Group; Raybon; and Bill Hearn, president, Sparrow Communications Group.



"Wish" Fulfillment. Trumpet player Chris Botti socializes backstage following his recent showcase at New York's Mercury Lounge in support of his Verve/Forecast Records debut "First Wish." Shown, from left, are Chris Roberts, president, PolyGram Classics & Jazz; Guy Eckstone, VP of A&R, Verve; Botti; John Esposito, VP of field sales, PGD; Lynne Hoffman-Engel, senior VP of marketing and sales, PolyGram Classics & Jazz; Jim Caparo, president, PGD; and Curt Eddy, VP of field marketing, PGD.



Birthday Present. Capitol executives celebrate saxophonist Dave Koz's birthday at the Capitol Records tower in Los Angeles with a sax-shaped cake and a plaque commemorating gold certification of Koz's album "Lucky Men." Koz is also host of the Sony Worldwide Networks' weekly syndicated radio program "Personal Notes Hosted By Dave Koz." Shown, from left, are Tom Carson, Capitol VP of marketing; Shirley Helzer, artist manager, Vision Management; Gary Gilbert, Capitol senior VP of business management; Koz; Bruce Lundvall, Blue Note Records president; Ralph Simon, Capitol executive VP; Lou Menn, Capitol senior VP of sales; and George Nunes, Capitol VP of sales.



Friends On Tour. GRP recording artist Phil Perry, left, chats with George Duke, center, and Jean-Luc Ponty following the final date of the George Duke & Friends tour, which began in Birmingham, Ala., covered 17 cities, and concluded at the Pantages Theater in Los Angeles.



School Days. Grammy-winning vocal group Ai-4 One joins the 1995 Grammy All-American High School Jazz Band & Choir during a National Grammy in the Schools Career Day at the University of Southern California. More than 1,600 students from 49 high schools throughout the Los Angeles Unified School District participated in the day of performances, workshops, and panel discussions about careers in the music industry. The Grammy All-American High School Jazz Band & Choir features outstanding students selected from 14 regional Grammy in the Schools events held across the country, sponsored by the NARAS Foundation in partnership with NARAS.

(Continued from page 5)

SINGLES SPOTLIGHT

by Jerry McKenna

FOR THE FIFTH CONSECUTIVE week, Montell Jordan holds on to the No. 1 position with "This Is How We Do It" (PMP/Ral/Island). It increases two weeks over the No. 2 single, Adina Howard's "Frank Like Me" (Merca/Don/East-West/EIC) and holds hold on to the No. 1 spot again next week. In two weeks, however, either "Frank" or Bryan Adams' "Have You Ever Really Loved A Woman?" (A&M) may challenge for the top. Adams' single is the No. 2 overall point gainer and No. 2 in overall airplay gains.

THE BIGGEST POINT GAINER on the entire chart by far, moving 88-12, is "I'll Be There For You/You're All I Need To Get By" by Method Man Featuring Mya & B.Iggy (Def Jam/Ral/Island), 76% of its points come from sales, as "I'll Be There" debuts at No. 4 on the Hot 100 Singles Sales chart, with only most configurations available. Expect to see another sales surge next week, reflecting the release this week of the cassette single. There is an outside chance that "I'll Be There" could also be a No. 1 challenger in two weeks. The winner of this week's Greatest/Greatest/Sales award, for the biggest sales gain among records below No. 20, was the Hot Shot Debut track: "Every Little Thing I Do" by Soul For Real (Up-Town/MCA). It is the second-biggest sales gainer overall after Method Man's single. "Every Little Thing" is also picking up steam at rhythmic/crossover radio. The single is already No. 1 at EMJL/Epic/Franchise. The Greatest/Greatest/Airplay award goes to new artist Monica with her debut single, "Don't Take It Personal" (Bovacy/Arista). "Personal" is already top five at WERQ (96.2) Baltimore, WLXJ Jacksonville, Fla., and KBCX (the Ron Houston). Monica's single is the biggest airplay gainer below No. 20; the highest airplay gainer on the entire chart is "Total Eclipse of the Heart" by Nicki French (Criticize). This top five U.S. smash seems likely to do just as well in the U.S. The single jumps 38-16 on the Hot 100 and is No. 1 at three stations: WBMM (89.6) Chicago, WXKL (XL 106) Orlando, Fla., and WFHN New Bedford, Mass.

THE HOT SHOT DEBUT at No. 58 goes to Collective Soul with "December" (It is No. 11 on this week's Modern Rock Tracks chart and is already receiving top five airplay at four stations on the Hot 100 multicultural panel). Among the other debut, two are by artists new to the Hot 100. Rap group Lost Boys from Queens, N.Y., debuts at No. 97 with "Lifesty'ez of The Rich And Shameless" (Up-Town/MCA); and bluesgrass act Allison Krauss & Union Station debut at No. 88 with its No. 15 country hit, "When You Say Nothing At All" (BNA).

QUICK CUTS: Two singles re-enter the Hot 100 due to recent increases in airplay: At No. 91 is dance act Latin Jay with "Dreemerc" (MCA), and returning at No. 92 is "Way Back Into Love" by I Get By Without You (Imago). "Dreemerc" is top five in WQVE (Power 86.5) Miami and WKXS (103.5) Boston. "How Deep Is Your Love" is top five airplay at WLHT Grand Rapids, Mich., and WARM Harrisburg, Pa. ... Two singles make small backward moves on slight point decrease: Bryan Adams' "Have You Ever Really Loved A Woman?" (Merca/Don/East-West/EIC) drops back 28-31 but has five top five airplay reports, including No. 4 at WFLY Albany, N.Y., and Rappin' 4-Tay's "I'll Be Around" (Chrysalis/EMI) slips 39-43 despite three top five airplay reports.

man, Bernie Taupin, and Paul Atkinson. The pact, according to former Comp-ton's executive Norman Bastin, now multimedia CEO. In addition to licensing major-label content, multimedia will have a separate new artist label and a dedicated A&R staff whose job will be to find and develop artists specifically for the interactive medium, Bastin says.

The anticipated music presence at E3 is likely a small portion of a more comprehensive show that will see some 3,000 new-product introductions and the much-heralded U.S. debut of competing video game hardware systems from Sega and Sony. But music is present throughout the interactive-entertainment spectrum, from more traditional products, such as enhanced CDs, to interactive VP of marketing/new technology Chris Tobey.

Elsewhere in closed-door demos at the show, CD-ROM developer Starwave will reportedly be the first musical fruits of their interactive joint venture.

On the gaming front, traditional game publisher US Gold will introduce a video game pack-in with a CD "soundtrack" from Atlantic set *Star Wars* and will outline new cross-marketing plans for that band's new album, "Subliminal Phase," including retail and radio tie-ins and promotions. The game, "Starstream 5000," is due May 15 at \$29.95.

Inscape, a part of Warner Music Group, will showcase music titles from the Benetton and Devo and CD-ROM fantasy title that will feature a score written by Thomas Dolby. And in the still-pending category, GTE Interactive expects to announce a CD-ROM pack with a top-level act.

artist Moby due this summer at \$19.98. Bastin says, "We will have eight people in our L.A. office all geared toward finding artists," Bastin says. Lippman will be responsible for identifying and signing talent to mTRAX and will act as a new album, "Everything Is Wrong," according to producer Charly Pezz.

Elektra plan to release five enhanced CD albums by year's end, while video VP of marketing/new technology Chris Tobey.

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MULTIMEDIA Beyond such music-industry forays into entertainment, Bastin's new "interactive record label" promises to occasionally mold the media, he says.

The company will have three distinct components, Bastin says. A record label, multimedia mTRAX, "will focus on licensing content from the major labels to create enhanced CDs," says Bastin.

The resulting multimedia albums would be co-publishable CD-ROMs and the label, he says, would be distributed by multimedia. Bastin declined to name content partners at press time, but says he will launch with at least 18 licensed-content titles in August. A second in-house label will focus on

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Inscape, a part of Warner Music Group, will showcase music titles from the Benetton and Devo and CD-ROM fantasy title that will feature a score written by Thomas Dolby. And in the still-pending category, GTE Interactive expects to announce a CD-ROM pack with a top-level act.

MULTIMEDIA Beyond such music-industry forays into entertainment, Bastin's new "interactive record label" promises to occasionally mold the media, he says.

artist Moby due this summer at \$19.98. Bastin says, "We will have eight people in our L.A. office all geared toward finding artists," Bastin says. Lippman will be responsible for identifying and signing talent to mTRAX and will act as a new album, "Everything Is Wrong," according to producer Charly Pezz.

Elektra plan to release five enhanced CD albums by year's end, while video VP of marketing/new technology Chris Tobey.

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MULTIMEDIA Beyond such music-industry forays into entertainment, Bastin's new "interactive record label" promises to occasionally mold the media, he says.

The company will have three distinct components, Bastin says. A record label, multimedia mTRAX, "will focus on licensing content from the major labels to create enhanced CDs," says Bastin.

The resulting multimedia albums would be co-publishable CD-ROMs and the label, he says, would be distributed by multimedia. Bastin declined to name content partners at press time, but says he will launch with at least 18 licensed-content titles in August. A second in-house label will focus on

BENNETT AND WIDNER WIN WORLD MUSIC AWARDS

(Continued from page 10)

just talk about it, for the sake of mankind."

Wonder played "Conversation Peace" live, as well as a medley of songs that included "Signed, Sealed, Delivered I'm Yours" and "I'll Be There When You Say I Love You." Only Wonder and Bennett appeared to play live, with Bennett running together "Steppin' Out" and "I've Got a Feeling." "I'll Be There When You Say I Love You" and "I've Got a Feeling" were performed by a list of winners in the key categories:

Pop artist: Mariah Carey.
Pop group: Aesop Rock.
Rock artist: Van Halen.
Country artist: Garth Brooks.
Latin artist: Luis Miguel.
R&B artist: Boyz II Men.
Pop newcomer: Sheryl Crow.

Despite the show's having been in existence for seventh years, Bennett and Widner say the quality of the production has advanced little, and the constant stop-start of the production took its toll on restless audience members and presenters. "I feel chairman David Fine took the opportunity to emphasize the message that piracy harms music. 'The pirate does not seek out new music,' says Bennett. "He does not foster local talent.

Eventually the people will lose their music (unless piracy is stopped)," Fine urged voters to lobby their government representatives to enforce existing laws.

Presented by a list of winners in the key categories:
Pop artist: Mariah Carey.
Pop group: Aesop Rock.
Rock artist: Van Halen.
Country artist: Garth Brooks.
Latin artist: Luis Miguel.
R&B artist: Boyz II Men.
Pop newcomer: Sheryl Crow.

Awards were given for the best-selling act in each of the following markets: Africa; Youssou' N'Dour; Australia, INXS; Benxus; 3 Unlimited; Britain, Phil Pley; Canada, Bryan Adams; France, Les Cowboys Fringants; Germany, Patrick Kay; Germany, Marius Müller Westenhagen; Greece, Yanni; Ireland, the Cranberries; Italy, Laura Pausanji; Japan, Tré; Eastern Europe, Dimitri Malacou; Scandinavia, Ace of Base; Spain, the Benedictine Monks of Santo Domingo De Silos; Switzerland, DJ Bobo.

RIBBLING UNDER HOT 100 SINGLES

WEEK	LAST WEEK	ARTIST	CLASSIFYING/DISTRIBUTING LABELS
1	1	JUSTI	RECORDED
2	1	JUSTI	RECORDED
3	17	BUBBA RYDE	RECORDED
4	9	WHAT MATTERED MOST	RECORDED
5	3	BOONKATASH	RECORDED
6	3	FINNE	RECORDED
7	1	I DON'T BEND	RECORDED
8	8	RECORDED	RECORDED
9	2	NOT FOR YOU	RECORDED
10	20	RECORDED	RECORDED
11	7	RECORDED	RECORDED
12	5	RECORDED	RECORDED
13	12	RECORDED	RECORDED

WEEK	LAST WEEK	ARTIST	CLASSIFYING/DISTRIBUTING LABELS
14	23	THE STILL BANGS	RECORDED
15	19	AS I Lay Me Down	RECORDED
16	11	DADDY'S HOME	RECORDED
17	18	ANYWHERE SERVICE	RECORDED
18	11	ANYWHERE SERVICE	RECORDED
19	1	CAPTAIN SPY	RECORDED
20	1	YOU DON'T EVEN KNOW WHO I AM	RECORDED
21	27	YOU DON'T EVEN KNOW WHO I AM	RECORDED
22	18	BITTY IN MY CAR	RECORDED
23	5	MONTANA	RECORDED
24	16	SAKE IT TO THE FRONT	RECORDED

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Me

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WOMAN
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I'm Grateful For ...

MY FIRST SINGLE, "WHOSE BED HAVE YOUR BOOTS BEEN UNDER?" BEING...

- ♥ #1 in Canada
- ♥ #1 in Europe's Music & Media Chart
- ♥ Top 10 in the U.S.A.

MY ALBUM, "THE WOMAN IN ME"

- ♥ Gold in Canada
- ♥ Sales in Excess of 350,000 in the U.S.A.
- ♥ #7 on Billboard's Top Country Albums chart
- ♥ #2 on Billboard's Heatseekers chart
- ♥ #60 on Billboard's 200 chart

...all after 10 short weeks

- ♥ The opportunity to write and record an exciting album.
- ♥ The opportunity to work and learn from a great producer, Robert John "Mutt" Lange
- ♥ The good fortune to have the support and commitment from my label, Mercury Nashville, including Luke Lewis, President, and everyone on the staff.
- ♥♥♥ But, most of all, I'm grateful to all of you for making this happen!

Thank You So Much!

...one very grateful woman



Any Man Of Mine
Airplay Date: May 8th

MADY BAILEY
K
MANAGEMENT

Mercury
RECORDS

Shania
TWAIN

Table with 6 columns: Rank, Last Week, Weeks on Chart, Artist, Album Title, and Position. Includes entries like 106 96 80 64 93 BOMBAY vs. #19 90-03-16 (S 85) and 107 98 71 80 JAY-Z vs. #21 90-05-14 (S 66).

Table with 6 columns: Rank, Last Week, Weeks on Chart, Artist, Album Title, and Position. Includes entries like 101 132 131 126 REDHEX vs. #1 89-05-18 (S 90) and 102 135 86 63 SELENIA vs. #1 89-07-14 (S 70).

TOP ALBUMS A-Z (LISTED BY ARTISTS)

List of top albums by artist, including AC/DC, Alanis, Aerosmith, Aha, Al Green, etc., with their album titles and peak positions.

List of top albums by artist, including Alvin & the Chipmunks, Backstreet Boys, Barbra Streisand, etc., with their album titles and peak positions.

RESTAURANT BILLS

(Continued from page 16)

"If we take that route, it won't be until next session."

The defeated New Jersey bill served as a template for 20 other state bills introduced in legislatures this year throughout the country. So far, 15 of those states have defeated or blocked the legislation, including Tennessee, Texas, Minnesota, Hawaii, Oklahoma, Virginia, West Virginia, South Carolina, Georgia, Minnesota, New Hampshire, Rhode Island, Washington, Iowa, and Wyoming.

However, five bills remain active in California, Illinois, Maryland, Florida, and Missouri, and opponents of the legislation hope that the New Jersey bill's rejection may slow the pending bills' progress.

Governor Whitman and her chief counsel, in a written statement, found that many of the provisions of Assembly bill 610 were unconstitutional and would compromise federal law and that the bill "impermissibly intrudes upon the ability of copyright owners to enforce and enjoy their copyrighted works by imposing restrictions beyond those intended by Congress."

ASCAP president and chairman Marilyn Bergman called the governor's action "a recognition of the rights of songwriters" and offered to meet and "work out our differences" with the NJRA and fellow proponents at the New Jersey Livemusic Beverage Assn., which represents bar and tavern owners.

Marvin Berenson, BMI senior VP and general counsel, says that "we are pleased with Governor Whitman's action" and that BMI has "always felt that negotiations were a better solution than legislation."

In New Jersey and across the country, restaurateurs have long complained about the licensing practices of performing right societies and have grumbled about the fees.

ASCAP and BMI, the two societies that would be hardest hit if the bills were passed, have argued that bars and restaurants must pay if they use live music or pre-recorded music through a sound system to "enhance" the atmosphere of their establishments.

ASCAP and BMI say that the bills would make it nearly impossible for them to monitor music use and collect license fees. The societies add that such restrictions could mean an estimated annual income loss of 30%.

Provisions of the state bills would require performing right organization employees to phone ahead for visits, show ID, provide printed phonebook-thick repertoire lists, and divulge fees of neighboring establishments.

The performing right societies are also fighting a federal bill now pending in the House. The Fairness in Musical Licensing Act, H.R. 789, sponsored by Rep. Jim Senenbrenner, R-Wis., does not go as far as the state bills in its restrictions, but would still exempt almost all musical performances in commercial establishments using radio over-loudspeaker systems or large-screen TV, send fee disputes to an arbitration panel, and require printed and online access to repertoire and licensing information to be available free of charge.

Rep. Carlos Moorhead, R-Calif., chairman of the House Intellectual Property Subcommittee, has called for a May 24 meeting between the performing right societies and the National Restaurant Assn. and other proponents to try and "iron out the problems before a hearing," according to a staffer.

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TIME WARNER HOPEFUL FUCHS CAN END CONFLICTS AT LABEL GROUP

(Continued from page 10)

a guy who has built his organization, and it's going to be very important to us."

Morgado, who had been chief of staff for New York Gov. Hugh Carey, was hired by the late chairman of Warner Communications, Steve Ross, in 1982 as a special assistant. Three years later he was named head of Warner Music, despite having no experience in the music business.

At one time, Morgado was mentioned as a possible president of parent Time Warner under Levin, but his star dimmed when the bruising battle with his second-in-command, Morris, went public. Levin appointed banker Richard Parsons last year as president of Time Warner.

The feud between the executives

flared up just months after Morgado named Levin as president of its newly formed Warner Music-USA (Billboard, July 23, 1994). Tensions began after the highly respected heads of two Warner Music label groups, Bob Krasnow of Elektra Entertainment and Mo Ostin of Warner Bros. Records, resigned (Billboard, Aug. 27, 1994). Sylvia Rhone was appointed to replace Krasnow; Danny Goldberg replaced Ostin (Billboard, Nov. 5, 1994).

Most sources agree that it was the Morgo-Ross situation that sealed Krasnow's fate. He and Morris disagreed over the appointment of a new chairman to replace Ostin. Morris not only got his choice, Goldberg, but he was also promoted to chairman of the U.S. unit (Bill-

board, Nov. 12, 1994).

But some company sources say the bad blood between the executives continued, and it became clear that they could not co-exist at Warner Music Group. One source says Morgado gave Morris the titles but retained the decision-making power for himself.

Levin, under pressure from major shareholders to boost the value of the company's stock, could not tolerate fighting at the music unit. The stock has languished because of companies with cable television. Out of favor was Wall Street and Time Warner is burdened with \$15 billion in debt.

But Warner Music, despite its internal struggles, has been thriving, and Morgado is given credit by

many, within and outside the company, for its substantial growth since he took over. Last year the music group's operating earnings rose to \$720 million from \$643 million the year before, as revenues increased to \$1.86 billion from \$1.83 billion. Warner Music's domestic market share this year has been 22%, far above all other record companies.

It's understood that with Morris' promotion, he would have reporting to him additional units of the music division that had reported directly to Morgado. These include the international record division, the music publishing company Warner-Chappell Music, domestic distribution, and record club operations.

Sources say that if Morris is named president/CEO of the worldwide music group, Warner Music-USA will be disbanded because there will be no need for it. Morris is likely to take his team with him, including president Mel Lewisler, who could become COO of Warner Music Group.

Sources also say that the departure of Morgado has opened the door for Ostin's possible return to the Warner Music fold with a new label deal. Ostin has reportedly been discussing a label venture with several companies, including the David Geffen/Steven Spielberg/Jeffrey Katzenberg start-up DreamWorks SKG, Disney, and Viacom.

Morris says, "I'm sorry they happened. In some instances there were unavoidable differences." He

declines to be specific, but adds, "The man has numerous strengths and abilities. He gave me my opportunity to run Atlantic. I do think he had some desire to move ahead into different things. His public service career, I believe that played a part in this."

Sources say one recent sticking point between Morris and Morgado was Intercope Records, a rock and rap label of which Warner's Atlantic Group now owns 50%. Atlantic has an option to buy the rest of the label from owners Jimmy Iovine and Ted Field, and Morris wants to exercise that option and make Intercope the fourth label group in Warner Music. Some say Morgado opposed that, but Morris claims the opposition was "falsely attributed" to Morgado. "He was supportive of Intercope."

Another theory is that the change in the guard is related to the investigation into the illegal sale of promotional CDs by some executives at the Warner labels and distributor. Ten executives were fired. But Warner Music officials say that the investigation has ended, that there will be no other firings, and that legal action against those already fired was unlikely. There are those, however, who believe Morgado wanted to press forward with an inquiry.

As for Fuchs, his involvement with the music business began when he was a young entertainment attorney representing, among others, Carl Simon. Later he worked for the William Morris Agency before joining HBO in 1976.

HUMAN RIGHTS CAMPAIGN LOOKING FOR SUPPORT

(Continued from page 10)

May 17 at the House of Blues in West Hollywood, Calif.

Healey clearly hopes that artists of the stature of Bono and Gabriel will participate in the 1996 event, but he says he has yet to approach them—or any musicians—about performing. Because artists participated in previous human rights tours without payment, Healey says with a laugh, "Some of their managers say I've worn out my welcome. And I say, 'I never had a welcome.'"

In addition to well-known performers, Healey is hoping to attract younger musicians and new bands for support. "I hope the young bands help," he says. "The people who are in jail around the world are really their age and lower."

Other plans include drawing up the declaration in more than 150 languages. Illustrating the document for those who cannot read, and deliv-

ering the results to 50% of the world's population. A video on the declaration will be made available to educators. Some of the 30 articles in the declaration are the rights to education, and a basic standard of living.

Healey is also negotiating with a well-known rock performer to lend his likeness to the cause through the campaign. And he hopes to get an experienced Hollywood director to make a film about the declaration and Roosevelt efforts.

"I want the communications industry to be part of the human rights movement more than they have," says Healey. "Someone's got to step up to the plate. Creative people have always been in the forefront."

Healey says he is working out of his home in Washington with the help of volunteers. He is also hiring a secretary. "We have \$22 in the bank."

In 1988, to mark the 40th anniversary of the declaration, Healey organized the \$36 million Human Rights Now! Tour, headlined by Sting, Springsteen, and Gabriel. It played in 10 nations and was the largest tour in U.S. history. Healey also organized the Company of Hope tour in the U.S., for which U2, Bruce, Bryan Adams, and Jackson Browne performed.

Healey won Billboard's Bill Graham Humanitarian Award in 1986 for his career's work in human rights. He was the Poyen Group director in Africa for five years and executive director of Amnesty International USA for 12 years.

DON JEFFREY

MCA ENTERS ASIA WITH HONG KONG, AUSTRALIA OFFICES

(Continued from page 10)

growth for Asia during the next year is based solely on increased marketing of MCA's international catalog. The new regional office's first job here will be to establish MCA as a local player.

Much of the talk will fall on regional A&R and marketing manager Leven Lo and Hong Kong music industry executives. Lo, who has worked over from PolyGram, MCA hired away another PolyGram executive, Kim Young-lee, to run South Korea operations.

"The big pressure right now is finding the right people who can develop a network of connections with producers and managers in the region," says Rogers. "Sure, you will look at all artists, major or minor, but there aren't a lot of successful acquisition specialists in Asia. The implementation of a local strategy has to include our people developing our artists. One thing for sure is we do not want to sign any artists in the [pop-idol] trend."

Chinese repertoire is the highest priority, according to Rogers. It is likely that initial development in Hong Kong will be a partnership with one or two domestic labels, although Rogers is negotiating to sign mainland Chinese singer/composer Zhou Feng to MCA. He has spent the past eight years in London.

MCA's worldwide operation was previously structured as licensed units within BMG International companies. In early 1994, MCA renewed its international licensing and distribution pact with BMG through 1999 (Billboard, Sept. 11, 1993). The

deal allows MCA to "convert" from those licensed units to separate affiliates handling their own marketing, promotion, and A&R functions. Under this arrangement, BMG continues to handle sales, distribution, and manufacturing for the new MCA companies (Billboard, Dec. 18, 1993).

MCA's distribution deal with BMG makes it the only major to use exclusive second-party distribution in Asia. But Rogers sees no problems.

"Right now we are too busy to worry

about the noncompetitive areas of the business," he says. "As long as it's efficient, we're happy with it."

MCA is also the only major not to be invested in either MTV or S&W TV's Channel V. Teller wonders what the fans is about. "So we don't have an equity stake. I don't think we are missing anything, because we will get the same exposure as the other labels) on these channels as long as we supply good products," he says.

DIGITAL ROYALTIES FOR ARTISTS, LABELS STATIC

(Continued from page 10)

Recording Companies, the not-for-profit organization representing artists and record companies entitled to royalties under the provisions of the act, reached a universal settlement.

Once the monies are transferred to AARC by the U.S. Copyright Office, AARC will distribute them to its participants. Record companies take 60%, and artists 40%.

However, officials representing songwriters and music publishers

must still finalize details for a settlement for their 1994 royalties, which total about \$178,000, minus administrative expenses.

ASCAP, BMI, and SESAC are close to settling with the Harry Fox Agency for royalty income for 1992, 1993, and 1994, according to insiders.

A source close to the parties in the Musical World Fund says that they hope to file a joint claim settlement May 5.

However, there is still a chance that several "orphan" individual musical fund claimants may also force the musical fund settlement to a hearing before the Copyright Office.

The figure is low because post-CD, digital recording hardware has not been caught on in the consumer marketplace. DCC has been pronounced dead by industry executives, and the Musical World Fund is in frail (Billboard, Feb. 11).

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Linda Bocchi, left, executive director of the Authors of Artists and Recording Companies, receives settlement documents from David Come, president of Bopp & Woop Inc., an independent record company based in Toledo, Ohio.



Here's To Success. Sweist Richard Eloff, front, head on the Blue Note Contemporary label, recently signed a sponsorship deal with St. Pauli Beer that calls for four support ads a TV, radio, and print ad campaign. Shown, from left, are Mark Sproull, executive vice president of Blue Note; Richard Eloff, president of Barton Beer, Ltd.; Tom McInchosa, executive VP of marketing of Barton Beers; and Barb Starr, product manager for Barton Beers.

Video Jukebox Network Posts Mixed Results

Video Jukebox Network Inc., the Miami-based corporation that operates the viewer-programmed music video network, reports 1994 fourth-quarter revenues of \$5,643,824, a 20% increase from the same period in 1993. Total revenues for 1994 are expected to be \$19,110,033, up 30% from 1993.

Much of the revenue increase was generated by the activity of the Box's audience last year, the company analysis reports, as net viewer transaction revenues rose more than 19% in 1994 to \$12,687,000. Average monthly gross revenue for VJN's 100 locally installed interactive video jukeboxes increased 22.6% to \$9,305 per box, from \$8,421 per box in 1993.

The company attributes the upward action to several factors, including a wider choice of music videos, improved consumer access to the Box's interactive programming, the elimination of locally installed, unprofitable boxes, and the installation of successful new boxes.

Advertising revenues jumped 53% in 1994 from the previous year, in part due to new sponsors, including Adidas, Coors Light, Heineken Cards, New Line Studios, and

Periel, buying time on the network.

But despite the increased revenues, the company reports a loss of \$1.1 million in 1994 and the fourth quarter, with a total net loss of \$4,693,094 (or \$0.23 per share), as compared to a loss of \$2,469,963 in the fourth quarter of 1993.

The loss is attributed to a "substantial increase in expenses," according to the VJN analysis. Much of the increase is a function of \$2.4 million in transportation fees related to satellite distribution of programming, the addition of sales and marketing personnel, and the expansion of the Box in the U.K.

By the close of the fiscal year in 1994, the company had obtained a total capital infusion of \$9 million raised from existing company management and shareholders. In addition, the company converted \$2.4 million in debt to equity. The new resources will allow VJN to further establish advertising sales, affiliate sales, and consumer marketing departments necessary for the music video network to sustain growth in the U.K. and Europe.

The Box, which debuted in 1985, reaches more than 20 million households in the U.S., Spain, and Italy, and is quickly installed boxes and on cassette.

ATLANTIC SEES 'SIGNS' FOR BLAMELESS IN U.S.

(Continued from page 12)

released April 24, has been 5,000 copies, through independent distributor Punzack.

Last year China struck an international licensing and distribution deal with Warner Music International, and Atlantic's release of "The Signs Are All There" was the first of the products of that deal. While Atlantic will release *Blameless* in the U.S., other China releases could go through different channels, such as the U.S. or worldwide. "They'll all have to fight for it, so to speak," says Green, who believes that "Blameless" album will eventually see release in all major international markets.

Green believes the band is cut for the American market: "It's direct, well-packaged, and presents music in the finest British rock tradition. From what I know of the American market, that's just what they want."

Manager Joe Devickson says the album's strength is that it's "got strong-sounding songs which transcend the parochial English stereotypes, and at the same time, they're not rocky in an American sense."

The band consists of Jared Daley on vocals, Matthew Pirt on guitar, Jason Leggett on bass, and Jon Dodd on drums. Hailing from the northern industrial town of Sheffield, England, the four were already friends before forming the band.

"The Signs Are All There" shows a tight, snappy, easily digestible sound, suggesting that it is almost unique among the band's peers. From the

whimsical waltz of "So Debonair" to the blinding finale of "In Leather," *Blameless* grows adept at spanning the high between rock and indie guitar pop.

While other offers were on the table, Devickson struck the deal with China, "as it was the best of both worlds. We're with an indie in the U.S. and a major abroad. The U.K.'s influential, but it's not that big in terms of volume, so it's great to be in the U.S. as well." Blameless came to the attention of China's then talent scout Justin Cook, now with EMI, on the basis of a single the band had put out through Rough Trade's singles club.

"They were able to support it with five more tracks, and we saw them live," says Green, after which China "got a kick around for a month or so." In the meantime, China found itself in stiff competition with EMI-owned imprint Parlophone, which was offering a substantial advance plus a guaranteed release in the U.S. through Capitol.

"I had to ask Atlantic if they could do the same," says Green. Atlantic's then president, Danny Goldberg, reportedly gave it a thumbs-up as the strength of China's recommendation.

After signing to China, *Blameless* put out "The Signs Are All There" in November and "Don't Say You're Sorry" in February. The former gained daytime airplay, but didn't reach the top 40. The third single, "More Than 17," which should come out around late

June, when *Blameless* plays the two-day Glasgowby Festival in Somerset. "Whatever happens, that should be the high point of the year," says Devickson. "Last year we were there and saw Oasis on stage. One of the lads said, 'We should be up there.' I told them that at the end of the year, we'd see them. Last year they could suck me, if they weren't!"

The band has spent the last two months headlining a 22-date tour of the United States. They have supported the likes of Pixies, the Fuzztones, Cat, and Kinley Machine.

"The Signs Are All There" already has credentials that could get it noticed in the U.S. It was recorded in Boston with producers Paul Q. Kolderie and Sean Soltes, a team that has figured the controls for Juice Jr., Jason Hofford, and Radiohead. "It was 'Creep' by Radiohead which made us want to do that," says Davidson. "It had depth, passion, and a gorgeous sound."

Cracking the U.S. market is an exciting proposition, but Davidson is aware of the potential pitfalls. "If a band happens over here, then there's a tendency to be propelled forward quickly. The American attitude is that it doesn't matter what's happened before, you don't need jack shit in Cleveland. A band has to work hard here, but it takes six times longer in the U.S."

Assistance in preparing this story was provided by Melinda Nessman in New York.

DELEGATES SEEK MARKET ACCESS IN CHINA

(Continued from page 10)

reement remains an important issue. "We talked about what kinds of assistance as an industry we might be able to provide," says Berman. "We attended seminars on what the law is and what is an open market. It was the beginning of the process, and there will be a review session in June."

Meanwhile, Berman is headed to Bulgaria to take part in the ceremony for the recent signing of a U.S.-Bulgaria agreement to close "a very large, state-owned CD market." The agreement was the latest of many of the same procedures that were built into the agreement with China: monitoring, reporting, SID codes, and so on," he says.

(As it did with China in February, the U.S. was ready to designate Bulgaria as a "Priority Country" in its trade list. Special 301 was not needed because of its pirate CD production. Special 301 listing could result in trade sanctions. But the agreement, and the other similar agreements in other countries, such as Indonesia, resulted in the U.S. issuing no new Special 301 designations (April 29).

Another delegate who also had what Garnett calls "a formal meeting" with the country's state counselor, Song Jian, in the Great Hall of the People. Song, whose position is broadly equivalent to the Western post of cabinet member, said that the Chinese regard the trade agreement signed with the U.S. as a tripartite document covering Europe as well.

Garnett says of the meeting, "We were very well received there. He listened very carefully to what we had to say."

He adds, "Song has overall responsibility for copyright enforce-

ment, so we talked to him about what we could do as a complement to copyright enforcement. He listened very sympathetically."

Garnett also adds that what Song has said may lay the foundation for delegations. "In no doubt that the Chinese are in good faith" on anti-piracy matters.

However, Song stated that the authors should take action against the illicit pressing of CDs only so far as resources would allow. Says Garnett, "The CD plants have continued to operate. It's not clear of the legitimacy of any orders they get with the IFFPI office. But they have no way of getting in touch, so one of the first things we are doing is to supply them with modems and faxes."

MIDEM SEES SIGHTS ON ASIA WITH TRADE FAIR

(Continued from page 20)

have created the first pan-Asian market.

In addition to the multinationals' presence, exhibiting companies include, from the U.S., K-tel, Malice, Rounder, Valley Record Distribution, and Beatline; from South Korea, Avex, Amuse, King, Pony Canyon, JVC, and Watanabe Music; from Taiwan, Himalaya/Timbuktu and Crystal Records; from South Korea, Chell Communications; from Singapore, Valentine Music and Prime Private; from the U.K., Carole International; Charly Records, Inc.; Experts, Nams, and Wack International; from the Philippines, Dyna Products; and from Australia, Shock Music Group and Marianne Evans.

Overseas trade agencies at the event include Export Music Australia, the Danish Music Informa-

tion Centres, Export Music Sweden, and the Netherlands Foreign Trade. Roy says Hong Kong was chosen because of its central location in the region. Its established infrastructure and location, as well as its status as a British colony, Hong Kong has been a meeting place of Eastern and Western cultures. One of the challenges was to appear as Andy Hui from Hong Kong, Di-De-Wah from China, Tina Arens and Rick Price from Australia, Kim Gunno from Korea, Chell Lin from Taiwan, and Carmelo from Thailand.

The shows are being produced by the MIDEM Organization's artistic director, Bernard Batzen, who has

worked closely with the labels to compile the program. Roy says MIDEM will be the first to accept requests from the companies to have their artists play.

BOOST FOR ARTISTS
Roy anticipates the shows will provide both an international and regional boost to the artists performing. He says the event, which is being shown by MTV Asia and STAR TV's Channel V and the International Magazine represents at the event. Roy is also hoping there will be a crossover. The Malaysian artist was signed for 10 territories by Warner Music. Abidin is also performing at MIDEM Asia.

provincial governments," he says.

While the industry and the central Chinese authorities are of similar mind on anti-piracy, they are further apart over market access. Says Garnett, "It will be realistic by the end of next week the Chinese will say that Western record companies can have access to distribution networks. It's not clear how far we have an intellectual and an ideological divide to cross—but we are anxious to cross that divide. I don't want to see a divide in the industry. All we want is the ability to form joint ventures to distribute product that complies with the Chinese censorship restrictions."

Warner/Chappell Music chairman/CEO Les Brier will give a keynote including Emu, Chai, and music publishing and performing rights will figure prominently in the program of conferences and workshops. The agenda also includes an examination of what is required to create a pan-Asian music market; a look at the success of a number of key acts including Emu, Chai, and Mike Hui; and Mahmood Ruzmahajon Tek, and an analysis of Asian media promotional opportunities with the pan-Asian market panel, while Steve McLevin, Billboard's Japan bureau chief, will direct a session on distribution and charts.

THE SUMMER'S HOTTEST TOUR RAISES RETAIL EXPECTATIONS

(Continued from page 3)

ern rock touring week-makes, which already includes R.E.M., Pearl Jam, and Los Lobos, will kick off July 21 in Hershey, Pa., and run at least through Sept. 17 in Washington, D.C. A Toronto date following the Washington show is possible. The complete tour itinerary is expected to be announced in the coming weeks.

Live will headline all the dates with Veruca Salt in the middle spot, and Buffalo Tom opening the shows from July 19 through Sept. 8.

For the remainder of the tour, PJ Harvey will step into the middle position on the bill, with Veruca Salt opening.

Jean-Louis Levine, who books Live for the New York-based Artists & Audiences, shies away from comparing the package to the R.E.M., Pearl Jam, or 10,000 Maniacs tours, but notes that Live did not have to go to such quality support acts. "We could have spent less money and taken on a simpler path, but we're not making decisions based on money," he says. "We were based on the artists and the best interests of the package."

All the acts on the bill were invited to participate by Live. Levine says that PJ Harvey and Veruca Salt are on the bill makes it "that much more viable."

"The tour is good news to promoters. It's a brilliant package," says Barry Foy, who runs Eye Concert Co. in Denver. The promoter plans to put the bill into the 9,000-seat Red Rocks Amphitheatre for at least one night, but he says, "When we heard about this, we went in an offer for a second show."

Tracy Bute, VP at Avalon Attractions in Entino, Calif., concurs: "It's a tremendous bill. The kids are going to want to see it. People may not be familiar with all the acts, so it's

PAVAROTTI EXPANDS CIRCLE OF 'FRIENDS'

(Continued from page 16)

leading up to PBS broadcast of the concert in August, which will likely feature some cross-promotional support with PBS stations in key markets, Barbero says.

The album will be serviced to classical, A&R, and classic rock stations. London is also supplying print-of-purchase materials to retailers, including a four-track CD sampler, posters, and a standup of Pavarotti and Adams with a product design.

Steve Weed, PD at AC station WMXV New York, thinks the project could do well, "given the popular acceptance that Pavarotti has gotten from projects like the 3 Tenors' and appearances on David Letterman.

going to be terrific for Veruca Salt and PJ Harvey.... This is definitely a case of one plus one plus one equals four, not three."

Bute, who says that Avalon hopes to book the show in more than one locale, adds that a somewhat soft list of acts on the road this tour season should benefit the package: "There's a lot of dreck out there this summer, so this is like candy for me. This is Christmas."

Radio programmers also applaud the package. "There's some variety on the bill," says Bill Gamble, PD at modern rock WKXQ (Q101) Chicago. "This should be a good show.... Live is a band that keeps growing and growing—they could probably sell out some arenas themselves. Veruca Salt I've seen in small clubs and theaters, and it should be interesting to see them in a shed." PJ Harvey is fascinating. It's a great lineup, as far as symmetry of artists goes."

The tour will hit mostly suburbs, with a few dates at outdoor festival sites and a handful of indoor buildings. Capacity at the venues will generally be in the 12,000-15,000 range, Levine says.

The tour will kick off at Hershey Stadium, located approximately 35 minutes from Live's hometown of York and only a mile from the Chameleon club, where the band launched its career. The stadium holds approximately 15,000.

"We're trying to keep tickets in the ballpark of \$20-\$22.50," Levine says. Live tickets at the sheds will be in the \$15-\$18.50 range. Tickets sold through Ticketmaster will carry a service charge, but Levine says that the lawn seats will have "limited surcharges."

In addition, tickets will be available at one outlet in every market

He's certainly a known entity to a lot of people. I would have to listen to it [before deciding to play it], but it certainly sounds intriguing."

Adds Thomas Bartuszek, PD of classical station WQXR New York, "Do I think it will do well? Sure. Because of the combination of his own talent and all the [mainstream] success he's had, people feel that almost anything he does is worth paying attention to."

In November, Crown Books will publish Pavarotti's autobiography, "My World," and London will promote the album and video at retail, with cross-promotions between the book and album. PBS may also rebroadcast the concert at that time.

without a surcharge. That development is characterized by Levine as a "special arrangement." "I'm the ticket master. However, a Ticketmaster spokesman terms it as "business as usual," noting that the ticket service "always has and always will" allow tickets to be held in the box office without a service charge.

Live's "Throwing Copper" has sold more than 2 million copies to date, according to SoundScan. Retailers expect the tour to continue to boost the album's sales.

"My impression is that [the tour] will do well for Live's sales in markets where it hasn't done well otherwise," says Bob Szy, executive VP of the seven-store Mobly Disc chain, based in Roseda, Calif.

Noting that "Throwing Copper" is selling steadily strong for a year, Szy adds, "Now you're going to have to reach people who don't know about the band via top 40 hits. All my customers who are fans already have the album. I'm still selling it—it's a sell in the top 15."

Live's "All Over You," a track that hasn't been officially serviced, is No. 24 this week on the Modern Rock Tracks chart. Radio.com will service a fourth track, "White, Discussion," after "All Over You" runs its course.

Yet Live isn't the only act poised to benefit from the tour. Live's broad-based appeal, which reaches from modern rock to album rock radio and MTV, stands to be a boon for up-and-comers PJ Harvey, Veruca Salt, and Buffalo Tom. Chief supporters are at modern rock and college radio. All the acts have a new track at radio or on the way.

Veruca Salt's PJ Harvey follow-up to the No. 2 Modern Rock Tracks hit "Down By The Water," recently went to modern rock and college radio. The act's "To Bring You My Love" has sold more than 120,000 copies, according to SoundScan.

DGC/Geffen will service Veruca Salt's "All Hall Me" to modern rock and college radio June 8. The track is the follow-up to the top 10 modern rock hit "Seether." The band's debut album, "American Thighs," has sold more than 370,000 copies to date according to SoundScan. The band's Tom's era East/West/Begars Banquet album, "Sleepy-Eyed," is due July 11. "Summer," from the album, will be serviced to modern rock and college radio June 19. The group's last effort, 1988's "Big Red Letter Day," has sold more than 85,000 copies, according to SoundScan.

PJ Harvey, music director at modern rock KROQ Los Angeles, says, "I don't think [the tour] is going to propel Veruca Salt into platinum status. But people who like Live probably don't have the Veruca Salt record yet, so it will enlarge their audience."

Regarding the tour's benefits for PJ Harvey, Worton points out that PJ Harvey's commercial base has expanded over the course of three studio albums. She adds, "This Live tour is another piece to taking her to the next step, will help her in a mainstream light."

Retailers also will help her eyes on PJ Harvey. PJ Harvey is hip and modern, says Worton. "She's a young man, and her VP at 106-store Tower Records in Sacramento, Calif. "If they have tickets comparatively priced, people will show up.... It's gonna be fun."



by Geoff Mayfield

T.G.I.F.! Rather than "Thank God, It's Friday," the crew at the Priority label must be saying "Thank God, It's Released," because the theatrical road of the film "Friday" is all that film's all-star soundtrack needs to muscle its way to No. 1 on The Billboard 200 after a two-week stay in the runner-up slot. The album is opened at No. 2 by the off-off, and thanks to that exposure, the album—which features Dr. Dre, Cypress Hill, and the film's star, Ice Cube—sees a gain of more than 8,000 units over the prior week (212,000 units). In fact, it is the only title in the top 20 that manages an increase over the previous chart, and is one of only three to exceed 100,000 units for the week. On Top R&B Albums, the soundtrack leaps up to third week at No. 1.

GEMINA MAXIMUS: Hollywood's hip-hop parade, which has already seen the two volumes of "New Jersey Drive" soundtracks make a combined 250,000 units, the "Bad Boys" soundtrack hit 150,000, and this week's coagulated by the "Friday" album, gets a new soldier next week when the "Pammy" soundtrack, released May 2, makes its chart debut. The "Pammy" album, like its predecessors, features a who's who lineup, which in this case includes Joe, Blackstreet, George Clinton, Sounds of Blackness, and Black Sheep. The soundtrack hit stores in the same week that the controversial movie hit screens. Other debuts to watch next week include a "Highlights" set by Barbara Streisand, culled from last year's twofold album, and a much publicized "MTV Unplugged" from Bob Dylan. Based on early retail reports, look for each of the top 10 to do good but not gongbuster first-week numbers.

GUMP PUMP: The huge playback being made by the home video release of Oscars champ "Forrest Gump," and its attendant TV ad campaign, pushes a 20-piece jump a 1995 Gump for an older-label soundtrack (53,000). The album's increase, which exceeds 19,000 units, easily tops the week's Greatest Gainer award. In its price, the album spent five weeks at No. 2, the highest rank attained by a double set since The Billboard 200 switched to SoundScan data in May 1991.

WIDE WINDOW: Some alternative acts have dropped vinyl LPs into the market a week before the CD and cassette versions start, and last year, Pearl Jam actually had the vinyl version precede by two weeks. But, on May 2, YoungBoy unleashed the vinyl take of the new Naughtly By Nature set—one of May's most anticipated releases—a full four weeks before the CD and tape versions hit stores. The release of roughly 15,000 vinyl copies will create a buzz prior to May 30, when the larger-selling configurations arrive. By that point, the hip-hop will have already received the album's second single. The month's other key title, the soundtrack from Walt Disney's "Poohsticks," also hits stores May 30, but that one does not figure to hit full stride until the film reaches theaters a few weeks later.

THE HORSE RACE: Market Watch, below, shows that WEA continued to lead all distributors in April, as it did in each of the year's first three months. In fact, the risks for each of the seven distribution entities have remained unaltered. In each of those months, WEA's share has exceeded 21%. For Coma, April's 8.7% share is the largest it has had since January, when Garth Brooks' stretch at No. 1 helped the distributor push a 10.1% share. Impressive in the fact that, as an aggregate, independent distributors have stood in second place in these four months.

FORWARD PROGRESS: After posting a surprisingly modest debut last week, Aaron Neville plays a great game of catch-up, winning this week's Pioneer-set award with a 59% increase in sales (138,641). The veteran crooner appeared on "All Children's Day" tracking week, and A&M placed ad buys on TV stations in the popular soap opera's top 10 markets.

HOME SCREEN: Two of David Letterman's musical guests, Collective Soul (39,340) and Anita Baker (33,144) each rack bullets on The Billboard 200, following a stop on "The Tonight Show With Jay Leno," courtesy coproducer Lari White advances in the Billboard 200 (177,170) and Heatseekers (10,710).

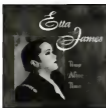
MARKET WATCH						
A WEEKLY NATIONAL MUSIC SALES REPORT						
WEEKLY UNIT SALES						
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (%94)	CHANGE		
11,375,000	11,848,000	-4,076 (3%)	11,756,000	UP 1%		
YEAR-TO-DATE UNIT SALES						
YTD (1995)	YTD (1994)	CHANGE				
304,987,900	292,390,000	UP 4%				
FOCUS ON SALES BY:						
DISTRIBUTORS' TOTAL MARKET SHARE (4/30/95)						
WEA	INDIES	CDI	SONY	BMG	UMI	GENA
21.8%	22.8%	14.2%	12.6%	11.8%	10.4%	8.2%
ROUNDED FIGURES						
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND TRACK SALES REPORTS SELECTED, OBTAINED AND PROVIDED BY						

On his new London Records album, Luciano Pavarotti, left, duets with Bryan Adams on Adams' "All For Love" and on "O Sole Mio."

Headed in a NEW DIRECTION



The highly anticipated follow-up to her 1994 Grammy Award-winning release, *Mystery Lady - Songs of Billie Holiday*



This time out, Etta pays tribute to Sarah Vaughan, Dinah Washington and Ella Fitzgerald, making songs like

"Don't Go To Strangers,"
"Love Is Here To Stay,"
"Someone To Watch Over Me"
and the title track, "Time After Time" her very own.

Produced by John Snyder
Arrangements by Cedar Walton

Management: De-Luxe Artists



The Billboard Bulletin...

EDITED BY IRV LICHTMAN

THORN EMI: NO MUSIC-UNIT SALE
In the wake of widespread reports it may sell the EMI Music unit to Disney, Thorn EMI's corporate HQ in London finally issued an official statement May 3, declaring, "It is not in discussions with any third party" about the sale of its music division. For added emphasis, the company also has "no intention" of entering such discussions and will not comment further on the topic.

NEW 'BATMAN' IN FALL-THRU
The movie won't open for a few weeks, but sources indicate Warner Home Video has already scheduled "Batman Forever" for sell-through release Oct. 17 at \$22.98 suggested list. It's one of three high-volume titles expected in that month. Disney plans to have "The Santa Clause" in stores Oct. 24, and Warner's "Free Willy 2" will follow on Oct. 31. Both reportedly will list for \$24.98.

VOD BUYERS GO FOR 'GUMP'
Fewer than one week in stores, consumers have purchased 7 million copies of "Forrest Gump," according to Paramount Home Video. The supplier shipped 15 million units (Billboard, May 6), 1 million of which are rental copies. The title has been available since April 27.

DAVID KAHNE EXITS COLUMBIA
David Kahne has left Columbia Records after a 12-year association, most recently as senior VP of A&R. In New

York, where he had national responsibilities. He reported to Columbia president Don Ienner, as does John Kalodner, who joined the label late last year as senior VP of A&R based on the West Coast. Kahne won a Grammy this year for his role as producer of the album of the year, Tony Bennett's "MTV Unplugged." No replacement for Kahne was named. He could not be reached for comment, although a Columbia statement indicated he was working in the studio on a "variety of projects."

THE SEVEN-MINUTE MEN
Tickets for June Pearl Jam shows in Salt Lake City and Denver went on sale April 29 and April 30, respectively. In each case, tickets sold out in less than seven minutes, "a world-record time" according to EMI, the California-based ticket company that Pearl Jam employed instead of Ticketmaster.

ASCAP CEF-RE-ELECTED
Marilyn Chieffo, elected for the first time as ASCAP president in March 1994, has been re-elected president/chairman of the performance right society. ASCAP added "chairman" to her title after her election. Other executives elected to two-year terms are Cy Coleman and Jay Morgenstern, vice-chairmen; Arthur Hamilton, secretary; and Arnold Brubio, treasurer.

U.K. DEALERS' FUNDS FIGHT PIRACY
The British Association of Record Dealers may have produced a first for a music

retail group anywhere in its relationship with manufacturers: It has contributed 40,000 pounds (\$67,000) to the British Photographic Industry's anti-piracy fund.

GILL PARTNER IN NEW LABEL
Motown recording artist Johnny Gill, urban music veteran Hank Caldwell, and the producing duo the Chantees (Charles Ferrar and Tony Taylor) have formed New York-based Diesel Records, an independent record label that will specialize in hip-hop, rap, R&B, and dance music. The company's fifth partner is Lyndon Roach, a Characters Productions associate. The first acts on Diesel's roster are soloers Neron Thomas and soulful trio One To Go On.

RETRAX UPS WHOLESALE STAKE
Retrax is solidifying its pay-per-transaction foothold in Wal-Mart with the planned acquisition of 67% of financially strapped Entertainment One. Entertainment One, based in Effingham, Ill., runs video concessions in 96 Wal-Mart outlets in 14 states and Canada, which already report sales data using PPT, and plans to install 23 more this year. Wal-Mart employs a second revenue-sharing system, installed and operated by Supercenter Entertainment (Billboard, May 6). Retrax, which bought a minority interest in Entertainment One last year, anticipates a May closing. Owner Terry Monroe will likely stay in a senior management position.

Nicki's Total Eclipse Of The Chart

IT'S THE DAWN OF FRENCH on the Hot 100—Nicki French, Britain's hottest new export. Her update of Bonnie Tyler's 12-year-old "Total Eclipse Of The Heart" bolts up the chart 33-16. That makes the second go-around of the Jim Steinman-penned epic a contender for No. 1. If this new version does reach the top, it will be the ninth such of the rock era to be No. 1 twice by different artists and the first since Mariah Carey's take on the Jackson 5's "I'll Be There" in 1992. The French translation of "Total Eclipse" is moving faster than the original. In week seven of her chart run, Tyler belted 30-36. She hit No. 1 in her 12th week and stayed there for four weeks.

The latest edition of "Total Eclipse" is the most successful single to be produced by Mike Stock and Matt Aitken since their split from Pete Waterman. The trio's last top 20 hit was Boy Krays' "That's What Love Can Do," which peaked at No. 18 in February 1990. "Total Eclipse" is already Stock and Aitken's biggest hit since Donna Summer took "This Time I Know It's For Real" to No. 7 in June 1985.

When ex-Glitter Band member John Spinks first approached French about recording a new version of "Total Eclipse," she declined because she considered Tyler's original to be a classic. Spinks gave her her own and produced an earlier version of the remake before Stock and Aitken recorded it again. That's the same thing they did when they first heard an Australian-produced version of "The Loco-Motion" by Kylie Minogue in 1988. "Total Eclipse" is the biggest hit to date for the Critique label, whose highest previous chart position was No. 50 in September 1988 with "Savin' Myself" by Erin Faria. French's single was released in the U.S. on October 10, 1994.

The rapid rise of "Total Eclipse" changes the picture of the race to succeed Montell Jordan. Last week I men-

tioned that "Have You Ever Really Loved A Woman?" by Bryan Adams and "Water Runs Deep" by Boyz II Men were likely contenders. Adams overtakes it. Boyz this week, racing 12-5 while the quartet moves 10-7. But a surprise candidate is the Method Man/Mary J. Blige duet, which travels 46-12 in its second chart week.

EMPTY VICTORY: There still seems to be something hollow about reporting the posthumous chart achievements of Selena. For the record, a low at The Billboard Latin 40 reveals that on last week's unpublished chart, the slain Tejano singer was No. 1, No. 2, No. 3, No. 4, and No. 5. It's the first time one artist has held the top five positions on any Billboard chart since the Beatles captured the top five on the Hot 100 of April 4, 1964.

ON MY MIND: You can bet on one thing, end in "Thank God It's Friday," since the soundtrack to the urban comedy "Friday" deposes "Throwing Copper" from the summit of The Billboard 200. The Priority album has way to go before it will be the most successful soundtrack to mention a day of the week: "Saturday Night Fever" was No. 1 for 24 weeks in 1978.

GREEK TO ME: Yanni's "Live At The Acropolis" on Private Music registers its 52nd week at No. 1 on the Top New Age Albums chart. A year at the top is great, but Yanni will have to go some distance to match Paty Cline's "Greatest Hits" collection, which is in its 176th week at No. 1 on the Top Country Catalog Albums chart.

HIT: R.E.M. Larry Cadogan, of Providence, Conn., with Bill Redden, who built 28-25 with the European hit "Cotton Eye Joe," is the ninth Swedish act to reach the Hot 100.



by Fred Bronson



A PLATINUM DEBUT ALBUM IN JUST 8 WEEKS!



Real McCoy

ANOTHER NIGHT

Real McCoy takes America by storm. First with back-to-back #1 Platinum and Gold hits "Another Night" and "Run Away," both of which have driven their debut album, Another Night, straight to Platinum in only a few short weeks!

Now get ready as Real McCoy unleash their biggest hit yet, "Come and Get Your Love." Already getting massive airplay way in advance of the official airplay date.

And that's just for starters. With future hits like "Ooh Boy," "If You Should Ever Be Lonely" and "Sleeping With An Angel," plus the added excitement of a summer tour, Real McCoy is only just beginning!

When it's this real, you just know it.

WHAT'S WRONG WITH THIS PICTURE?



NOTHING. It looks like a perfect union between the greats of the big band era and rock n' roll's greatest big band. Chicago has taken the finest songs from the swing era and redefined and funkified them as only Chicago could. Guest stars whom we could not fit into the band photo above, but who are on the album: The Gipsy Kings, Jade and Paul Shaffer, among others.

THE NEW ALBUM. SO GREAT THEY GAVE IT A NAME.

Featuring:

"Dream A Little Dream Of Me" (duet with Jade),
"Sing, Sing, Sing" (with The Gipsy Kings),
"Take The 'A' Train" and "In The Mood."

IN STORES MAY 23



• Derek Robinson	• Tria Imboden
• Benny Goodman	• Jason Schiff
• Glenn Miller	• Bill Champlin
• Walt Parosander	• Wayne King
• Lou Longobardi	• Herbie Lipsitt
• James Payton	• Jimmy Lunford

Chicago

NIGHT & DAY BIG BAND (2/4-24415)

Produced by Bruce Fairbairn. Management: H&M Management/Howard Kaufman & Peter Schwabach

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A Division of Warner Bros.